

## **INFORMATION TO USERS**

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

# **U·M·I**

University Microfilms International  
A Bell & Howell Information Company  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
313/761-4700 800/521-0600



**Order Number 9504557**

**The NBC Symphony Orchestra**

**Meyer, Donald Carl, Ph.D.**

**University of California, Davis, 1994**

**Copyright ©1995 by Meyer, Donald Carl. All rights reserved.**

**U·M·I**  
300 N. Zeeb Rd.  
Ann Arbor, MI 48106





The NBC Symphony Orchestra

by

DONALD CARL MEYER

B.A. (University of California, Santa Barbara) 1988

M.A. (University of California, Davis) 1992

DISSERTATION

Submitted in partial satisfaction of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in

Music

in the

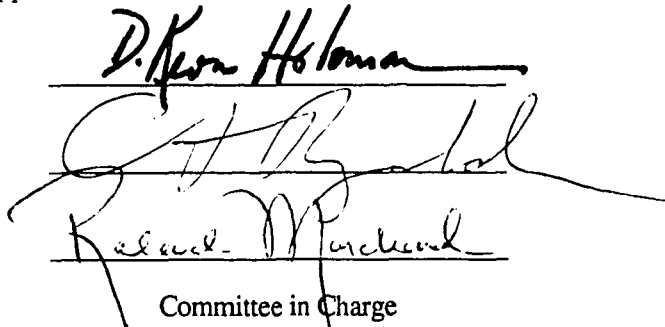
OFFICE OF GRADUATE STUDIES

of the

UNIVERSITY OF CALIFORNIA

DAVIS

Approved:

  
Committee in Charge

1994

## TABLE OF CONTENTS

<b>Chapter 1: Capitalizing Culture.....</b>	<b>1</b>
1. The NBC Symphony Orchestra.....	
<b>Chapter 2: Art Music and the Broadcasting Business.....</b>	<b>15</b>
1. The Birth of the American Broadcasting — 2. The Networks — 3. Opposition to the System — 4. Music on the Air — 5. Broadcasting, 1937–54.....	
<b>Chapter 3: Establishing the Orchestra.....</b>	<b>45</b>
1. Arturo Toscanini and the NBC Symphony Orchestra — 2. The NBC Music Department in 1937 — 3. Rodzinski and Royal — 4. Final Preparations.....	
<b>Chapter 4: The NBC Symphony Orchestra, 1937–41.....</b>	<b>97</b>
1. The Second Season (1938–39) — 2. The Third Season (1939–40) — 3. South America — 4. The Fourth Season (1940–41).....	
<b>Chapter 5: The NBC Symphony During World War II.....</b>	<b>195</b>
1. The NBC Symphony in 1941 — 2. Stokowski — 3. Season 1941–42 — 4. Season 1942–43 — 5. The General Motors Symphony of the Air (1943–44) — 6. Toscanini Alone (1944–45).....	
<b>Chapter 6: The Magic of Science and the Glory of the Arts.....</b>	<b>258</b>
1. Life After World War II (1945–46) — 2. The Tenth Season (1946–47) — 3. The Eleventh Season (1947–48) — 4. The Twelfth Season (1948–49) — 5. The Thirteenth Season (1949–50) — 6. Tour of the United States — 7. Season 1950–51 — 8. Season 1951–52 — 9. Season 1952–53 — 10. The Final Season.....	
<b>Chapter 7: Symphony of the Air.....</b>	<b>388</b>
1. The Symphony That Refused To Die — 2. Tour of the Far East — 3. Ellenville, N.Y.; Leonard Bernstein — 4. McCarthyism — 5. The Collapse of the Symphony of the Air.....	
<b>Epilogue: The Legacy of the NBC Symphony Orchestra.....</b>	<b>467</b>
<b>Appendix:</b>	
A. Roster of the NBC Symphony Orchestra.....	470
B. Programs of the NBC Symphony Orchestra.....	472
<b>Bibliography.....</b>	<b>733</b>

## ACKNOWLEDGEMENTS

I would like to acknowledge the assistance of dozens of friends, colleagues and professors who helped bring this project to fruition:

Topping the list are Harry Miller and the friendly and hard-working staff at the Archives Reading Room of the State Historical Society of Wisconsin, where the NBC Archives are located. I am also grateful to the Museum of Television and Radio, in New York City, and the curators of the Toscanini Archives at the New York Public Library.

It was a pleasure to correspond with some of the important living Toscanini scholars, who provided useful information and encouragement: Harvey Sachs, Mortimer Frank, and John Wilson.

Michael Mikesell, a friend and former student, provided lodging while I worked in Manhattan and continued copying programs from the N.Y. Public Library after I left. He took off time from work to help me search for the site of Toscanini's house and shared my zeal in every way.

Perhaps the most satisfying part of my work has been the opportunity to meet and talk to former members of the NBC Symphony and the Symphony of the air, and some family members. These are, in the order of the interviews: Leonard Sharrow, Josef Gingold, Jay and Alan Shulman, Sam and Sarah Levitan, David Walter, and Elayne Jones. These fine musicians gave freely of their time to recall events some fifty years old; they added color and life to this story unavailable from any other source.

Several colleagues at this institution and others read earlier drafts of parts of this dissertation and provided useful commentary and support: Matthew Daines at UC Davis, Susan Key at the University of Maryland, and my brother Stephen Meyer at

the State University of New York at Stony Brook. I would also like to thank Richard Swift, professor emeritus at UC Davis for his thoughts on a paper extracted from this dissertation.

I have been fortunate to have the perfect dissertation committee: Prof. Roland Marchand of the UC Davis History department, an expert on advertising and broadcasting; Prof. Christopher Reynolds, with his love for American music; and Prof. D. Kern Holoman, who recently completed a history of another orchestra. The latter has been a true mentor to me, and taught me how to write all over again.

Above all, I am indebted to my family. My parents provided financial support at the beginning of my graduate studies and crucial assistance in childcare at the end—and moral support at every step of the way. Most of all, I thank my wife Liz, who was my primary adviser in all aspects of this project, paid my way, and gave me the courage and motivation to proceed.

#### ABBREVIATIONS USED IN THE TEXT

ABC	American Broadcasting Company
ACLU	American Civil Liberties Union
AFofM	American Federation of Musicians
ANTA	American National Theater and Academy
ASCAP	American Society of Composers, Authors and Publishers
AT&T	American Telephone and Telegraph Company
BBC	British Broadcasting Corporation
BMI	Broadcast Music, Incorporated
CBS	Columbia Broadcasting Service
CPUSA	Communist Party of the United States of America
FCC	Federal Communications Commission
FTC	Federal Trade Commission
FRC	Federal Radio Commission
HUAC	House Committee on Un-American Activities
MBS	Mutual Broadcasting Service
MPTF	Music Performance Trust Fund
NAB	National Association of Broadcasters
NBC	National Broadcasting Company
RCA	Radio Corporation of America
SFA	Symphony Foundation of America

## CHAPTER 1

### CAPITALIZING CULTURE

In December 1937, nearly a hundred orchestra musicians gathered nervously in Studio 8-H of Radio City in midtown Manhattan for their first rehearsal with Arturo Toscanini. Toscanini suddenly appeared out of the wings, greeted the orchestra briefly, then shouted in a hoarse voice merely “Brahms!” Leonard Sharrow, second bassoonist, recalled to me:

Brahms’s First Symphony was on the program, and that was what he started with. . . And we went through it without a stop, like a concert performance. . . . When I think back to that rehearsal, so to speak, of Brahms’s First, I don’t think I have ever played a *performance* like that. Because we were all sitting on the end of our chairs, we were watching him like hawks. . . . It was a superlative performance.<sup>1</sup>

Cellist Alan Shulman remembers, “At [the Maestro’s] first rehearsal, everyone was on tenterhooks until he came in . . . and said ‘Brahms,’ and we went to work. It was electrifying: we were like racehorses that had been training for six months and suddenly were on the track for the race.”<sup>2</sup> Josef Gingold, violinist, recalling that first rehearsal, says it more simply still, “With one chord he suddenly changed my entire outlook on music.”<sup>3</sup>

The remarkable thing about this event is not the reaffirmation of Toscanini’s brilliance, which was already widely acknowledged, but rather that it occurred at all. These are not recollections of members from some established orchestra but from a group for all intents and purposes newly formed, expressly for Toscanini,

---

<sup>1</sup> Interview with the author, 23 April 1993.

<sup>2</sup> Haggin, *The Toscanini Musicians Knew*, p. 25.

<sup>3</sup> *The Instrumentalist*, January 1985, p. 20.

and funded entirely by a single capitalist enterprise, the National Broadcasting Company. And for seventeen years that same NBC which today serves up cop shows and news exposés as its weekly fare, funded and presented to the American public one of the nation's best orchestras, directed by the most famous conductor in the world.

This narrative tells the story of that noble institution, starting with the forces that led to its creation, continuing through its life as both an instrument of the highest culture in America and as the background orchestra for countless lesser broadcasts, and finally to its last years as a cooperative—independent of both Toscanini and NBC—when members of the orchestra learned a disheartening lesson about American values in a yet more modern era.

## 1

## THE NBC SYMPHONY ORCHESTRA

While every other major American orchestra has been the subject of one or more histories,<sup>4</sup> the NBC Symphony, a virtuoso ensemble heard by more people in its various forms than any orchestra ever before, has not. *The NBC Symphony Orchestra*, a vanity publication released by the parent company in 1938, is fascinat-

---

<sup>4</sup> For example: Howard Shanet, *Philharmonic: A History of New York's Orchestra* (New York, 1975); Philo Otis, *The Chicago Symphony Orchestra: Its Organization, Growth, and Development, 1891-1924* (Chicago, 1924), and William Furlong, *Season with Solti: a Year in the Life of the Chicago Symphony* (New York, 1974); Carl A. Vigeland, *In Concert: Onstage and Offstage with the Boston Symphony Orchestra* (New York, 1989), and M. A. DeWolfe Howe, *The Boston Symphony Orchestra, 1881-1931* (New York, 1978); Herbert Kupferberg, *Those Fabulous Philadelphians: the Life and Times of a Great Orchestra* (New York, 1969); David Schneider, *The San Francisco Symphony: Music, Maestros, and Musicians* (Novato, CA, 1983); Katherine Wells, *Symphony and Song: the Saint Louis Symphony Orchestra: the First Hundred Years, 1880-1980* (Tucson, 1993). In addition, there are histories of the orchestras in Los Angeles, Cleveland, Pittsburgh, Houston, San Diego, Oakland, Minneapolis, and Utah, among others.

ing as a historical curiosity but short on comprehensive documentation.<sup>5</sup> The post-NBC years, when the players formed a cooperative they called the Symphony of the Air, received extended treatment in the memoirs of one of its managers, Jerome Toobin. But Toobin offered no clear description of its activities or how it began and later collapsed.<sup>6</sup> No entry for the orchestra appears in the “*American Grove*,” nor in any other major reference work. In fact, the orchestra’s story has been told only as an adjunct to the legend of Toscanini, an approach that fails, historically, on any number of counts.

Indeed the best history of the NBC Symphony comes to us as packaged in a Toscanini biography: the revisionist biography *Understanding Toscanini* by Joseph Horowitz.<sup>7</sup> The aim of Horowitz’s book was to define and debunk a uniquely American Toscanini cult, and it effectively portrays the American hunger for sensationalism. And Horowitz achieved every biographer’s goal, for after *Understanding Toscanini*, the Maestro has never been viewed in quite the same way. Yet Horowitz painted with too wide a brush, hunting obviously for anecdotes that illustrate Toscanini’s unsavory side—and unsavoriness is not so hard to find with any celebrity—and emphasizing the ballyhoo surrounding the NBC Symphony, ignoring the simple fact that most successful artistic projects on this scale, both in high and low, embrace inescapable elements of ballyhoo.

Horowitz’s attack on Toscanini stemmed from his disgust at what he considered the conservative programming of today’s orchestras, the root cause for which he places squarely in Toscanini’s lap. As Harvey Sachs’s review of

---

<sup>5</sup> National Broadcasting Company, *The NBC Symphony Orchestra* (New York, 1938).

<sup>6</sup> Toobin, *Agitato: A Trek Through the Musical Jungle* (New York, 1975).

<sup>7</sup> Horowitz, *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music* (New York, 1987).



*Understanding Toscanini* points out, however, Toscanini championed the composers of his day as fervently as almost any other conductor; he was simply at the end of his “day” when he came to conduct the NBC Symphony. Horowitz frets that the audience for classical music grows older and will soon disappear, but he ignores several truths with his alarmist proclamations. First, the audience for classical music has always been older than the audience for popular music; certainly this was true in Toscanini’s time, as well as our own. And orchestras have always struggled to maintain their existence. Horowitz may be correct to assert that our tastes cannot support 52-week seasons of serious music, but then again, they never have—not even in Europe.<sup>8</sup>

Horowitz is in good company. Norman Lebrecht’s *The Maestro Myth*, in many ways a telling critique of conductors past and present, takes the same bitter stance against Toscanini. Not only was Toscanini a ruthless dictator, says Lebrecht, but he also exerted “a stranglehold on musical appreciation across the civilized world.” He, too, blames Toscanini, especially in his NBC Symphony broadcasts, for conservative programming and for cultivating the cult of personality, thereby initiating the decline of the American symphony orchestra.<sup>9</sup>

---

<sup>8</sup> Horowitz continues his campaign in the article “The American Symphony Orchestra in Crisis: A Blueprint for Change,” *Classical Pulse*, December 1993, pp. 23–26. Lazarsfeld and Kendall in *Radio Listening in America; The People Look at Radio—Again* (New York, 1948, p. 40) show that the art-music audience in 1948 was just about as old as it is today. See Harvey Sachs’s review of *Understanding Toscanini* in “The Maestro Maligned,” *The New Republic*, 1 June 1987, rpt. in Sachs’s *Reflections on Toscanini* (New York, 1991).

<sup>9</sup> Lebrecht, *The Maestro Myth* (London, 1991), pp. 67, 78. Another example of this attitude appears in a recent interview with composer John Adams by Allan Ulrich: these days, says Adams, “the orchestra goes on automatic pilot, it gets a standing ovation, and that’s culture. As it was in the 1930s, when Toscanini was elevated into a totem, culture still speaks with a foreign accent” (Ulrich, “Getting the Most Out Of Minimalism,” *San Francisco Chronicle “Image,”* 1 September 1991, p. 15).

Toscanini makes a particularly easy target for post-Watergate anti-authoritarianism. He was one of the most explosive personalities ever to mount a podium; he frequently burst into a violent rage over minute artistic transgressions by his players. Since these scenes were so colorful, modern observers make the mistake of believing that this side of his personality was the only one that defined him. Lebrecht goes so far as to compare Toscanini to Hitler, betraying how little he truly understands either man.<sup>10</sup>

We get a different, and fairer, picture when reading accounts of Toscanini written by his own contemporaries. The conductor biographies written in the 1950s and 1960s praised all the current maestros, Toscanini most of all.<sup>11</sup> Veneration for Toscanini is most pronounced among the biographers of Toscanini, considered by some to be simply a chorus of fervent but misguided zealots. Many of these accounts are well written and insightful, especially in presenting the Maestro's warm, generous side.<sup>12</sup> Not all Toscanini's contemporaries were complimentary, to

---

<sup>10</sup> Lebrecht, p. 78.

<sup>11</sup> See, for example, Hope Stoddard's *Symphony Conductors of the U.S.A.* (New York, 1957), and Harold Schonberg's *The Great Conductors* (New York, 1967).

<sup>12</sup> The best contemporaneous accounts of Toscanini are two written by the music critic B. H. Haggin: *Conversations with Toscanini* (New York, 1979) and *The Toscanini Musicians Knew* (New York, 1967); collected as *Arturo Toscanini: Contemporary Recollections of the Maestro*, ed. Thomas Hathaway (New York, 1989) as well as the George Marek biography, written in 1975. Books of interest but rather less scholarly resource include the beautiful *This Was Toscanini*, written by NBC Symphony violinist Samuel Antek with photographs by Robert Hupka (New York, 1963), and the notoriously inaccurate account written by music critic and NBC executive Samuel Chotzinoff, *Toscanini: An Intimate Portrait* (New York, 1956). Some of the other biographies of Toscanini, which number in the dozens, include: Lawrence Gilman, *Toscanini and Great Music* (New York, Toronto, 1938); Susanne Hoeller, *Arturo Toscanini, a Photobiography* (New York, 1943), Howard Taubman, *The Maestro: The Life of Arturo Toscanini* (New York, 1951); Filippo Sacchi, *The Magic Baton: Toscanini's Life For Music* (New York, rev. ed., 1957); David Ewen, *The Story of Arturo Toscanini* (New York, 1951; rev. and enl. 1969); Denis Matthews, *Arturo Toscanini* (New York, 1982); John Freeman and Walfredo Toscanini, *Toscanini* (New York, 1987); and several books in Italian.

be sure: those who were hurt or snubbed by him—and there were many—usually lived to write about it.<sup>13</sup>

The best of the lot is Harvey Sachs's *Toscanini* (New York, 1978); Sachs combined unprecedented access to the Toscanini family and papers with superb documentation to provide the clearest vision of the Maestro, neither ignoring nor dwelling on his foibles. I take his account as the premise for the discussion of Toscanini that follows.<sup>14</sup>

As interesting as the Toscanini biographies may be, as histories of the NBC Symphony Orchestra, they fail utterly. Although Toscanini was the most important conductor of the orchestra, he only conducted an average of ten or fifteen concerts in any season. This orchestra, the first to be given a year-round appointment, gave some of its most important concerts—including a surprising amount of American music—with its famous guest conductors and assistants who filled out the schedule each season. This was also the first orchestra to be given truly full-time work; the Toscanini concerts and rehearsals only constituted about 40% of a player's weekly schedule. The rest of the orchestra's time was filled with playing incidental music for other network shows such as Walter Damrosch's *Music Appreciation Hour*, the *Cities Service Show*, *The Voice of Firestone*, occasional radio and television operas and miscellaneous programs. Most of the Toscanini biographers all but ignore the

---

<sup>13</sup> Virgil Thomson, critic for the *New York Herald Tribune*, was a frequent skeptic of the uncritical enthusiasm of Toscanini; see Thomson's memoir, *Virgil Thomson* (New York, 1966). RCA recording engineer Charles O'Connell wrote extremely harsh account of Toscanini as both musician and man in *The Other Side of the Record* (New York, 1947).

<sup>14</sup> Sachs has since produced a collection of essays on Toscanini, *Reflections on Toscanini* (New York, 1991) and a documentary, *Toscanini: The Maestro*, available through BMG Classics Video (60341-3-RG).

role of the network in this story—a remarkable omission considering this was, after all, a radio orchestra.<sup>15</sup>

NBC, admittedly, has been receiving more attention by the recent revisionist biographers of Toscanini, but their objectivity on this subject is no greater than when they discuss the conductor. Suspicious of Toscanini's sensational popularity, Lebrecht writes that "the hyperbolic unanimity of these hallelujahs would seem to indicate some sinister external manipulation, whether by New York's Italian lobby or by commercial interests allied to NBC." A deep suspicion of the network underlies Horowitz's analyses as well. In the adulatory Toscanini books, as little is said about the network as possible, implying and sometimes explicitly stating that the organizers and orchestra were of secondary importance beside the Maestro's transcendental genius. Haggin even betrays outright hostility toward NBC.<sup>16</sup>

Ironically, what was most unique about the NBC Symphony was the fact that it was wholly owned by a single private corporate entity, rather than a group of wealthy citizens; to find an equivalent to this kind of patronage in music history we must turn back at least a hundred years to the days of European aristocracy, or better yet, Renaissance princes and archdukes. The important questions have less to do with Toscanini than with NBC: What does it mean to have a company own a top-flight symphony orchestra—to own, in a sense, our culture? Were the executives constantly exploring ways to cash in on Toscanini's eminence? What

---

<sup>15</sup> An example of this selective vision can be found in Clyde Key's article for the Toscanini fan magazine *The Maestro* in which he purports to give an entire list of NBC Symphony concerts. All the orchestra's other work is ignored, as well as the concerts with guest conductors; when Toscanini returns to the podium, Key marks "Broadcasts Resumed," as if the orchestra had simply signed off for those weeks or months ("The NBC Symphony Orchestra Under Toscanini," *The Maestro*, November 1970, pp. 15–55).

<sup>16</sup> Lebrecht, p. 76; see Haggin, *The Toscanini Musicians Knew*, pp. 239–45, for example.

sort of benefits did this situation provide the orchestra? And how did a network come to own a great orchestra in the first place?<sup>17</sup>

And Toscanini was, as we noted, not always on the podium. Leopold Stokowski, for example, was the orchestra's music director for a year and shared the directorship with Toscanini for two more. The story of their rivalry illustrates two important and conflicting philosophies about the role of a radio orchestra in American culture. In addition, Artur Rodzinski, whose story is told by his wife Halina, was important in the orchestra's first years, and Guido Cantelli to the final years; the best biography of Cantelli is by Lawrence Lewis.<sup>18</sup>

The remaining gaps in the story of the NBC Symphony can be bridged in other ways. The *New York Times*, as the journal of record of New York, and by extension the Western world, gives listings of both the regular weekly NBC Symphony concerts as well as some of the other work done by the orchestra.

---

<sup>17</sup> Chapter 2 will show how events in the history of broadcasting affected the decisions to create, maintain, then disband the orchestra. The standard history of broadcasting is a three-volume study by Erik Barnouw, manager of NBC's script division from 1942: *A History of Broadcasting in the United States: vol. 1: A Tower in Babel—to 1933* (New York, 1966); *vol. 2: The Golden Web—1933–53* (1968); *vol. 3: The Image Empire—from 1953* (1970). Also of importance are *Empire of the Air* by Thomas Lewis, on radio's early days (New York, 1991); Lawrence Bergreen's *Look Now, Pay Later: The Rise of Network Broadcasting* (Garden City, New York, 1980); Michele Hilmes's *Hollywood and Broadcasting: From Radio to Cable* (Urbana, 1990); and a Ph.D. dissertation by Robert McChesney, *The Battle for America's Ears and Minds: The Debate Over the Control and Structure of American Radio Broadcasting, 1930–1935* (University of Washington, 1989). See also the biographies of Sarnoff, especially Kenneth Bilby, *The General: David Sarnoff and the Rise of the Communications Industry* (New York, 1986); Carl Dreher, *Sarnoff: An American Success* (New York, 1977); Eugene Lyons, *David Sarnoff* (New York, 1966); and books on his antipode at CBS, William Paley: Lewis J. Paper, *Empire: William S. Paley and the Making of CBS* (New York, 1987); and Paley, *As It Happened: A Memoir* (Garden City, New York, 1979). The papers of the National Broadcasting Company are held by the State Historical Society of Wisconsin, in Madison; in these we can see at first hand what the network executives were thinking as they ran the orchestra's day-to-day business—a rare glimpse into the unusual relationship between corporations and the arts in America.

<sup>18</sup> The important Stokowski biographies include Oliver Daniel's *Stokowski: A Counterpoint of View* (New York, 1982), and those by Preben Oppenby and Paul Robinson. See also Rodzinski, *Our Two Lives* (New York, 1976); and Lawrence Lewis, *Guido Cantelli: Portrait of a Maestro* (San Diego, 1981).

Newspaper and magazine articles are especially important when piecing together the tale of the Symphony of the Air. Finally, the story told by the players in the orchestra is important in view of our age of revisionism; the memoirs of NBC Symphony violist William Primrose provide this perspective, as do conversations I had with six former members of the orchestra in 1993 and 1994.<sup>19</sup>

The story of the NBC Symphony Orchestra is also a cultural history, about the role of broadcasting, the relationship between high and low art, and the question of government and corporate support for music and the arts in general. In the early days of broadcasting, some observers saw great potential in radio for the dissemination of high culture, while others feared the increasing commercialism of music that radio brought. The aging, arch-conservative American composer Daniel Gregory Mason expressed both sentiments in his book *Tune In, America*, written in the early 1930s. While he had high hopes that the radio audience, accumulating experience with classical music, would naturally turn away from jazz, he simultaneously despaired that commercial interests would interfere with this “evolution.”<sup>20</sup>

Mason, like Virgil Thomson and other composers of those years, singled out Toscanini—at that time conducting the New York Philharmonic—for special criticism for a repertoire of foreign music written by dead composers. It is true that Toscanini might better have tapped the resources that lay around him; his immense audience provided the ideal opportunity for the support and development of

---

<sup>19</sup> Primrose, *Walk on the North Side: Memoirs of a Violist* (Provo, Utah, 1978).

<sup>20</sup> MacDonald Smith Moore, *Yankee Blues: Musical Culture and American Identity* (Bloomington, 1985), pp. 1–9; Daniel Gregory Mason, *Tune In, America* (New York, 1931), p. 87.

American music. If he had shared some of Stokowski's and Koussevitzky's commitment to promoting new and native composers, his contribution to our culture might have been all the richer. But Mason and others were highly selective about what constituted American music; excluded were all Jewish composers, specifically Bloch and Copland. "The Jew and the Yankee stand, in human temperament, at polar points," he wrote in 1931. Jewish culture, he thought, represented a foreign element in America, a "cultural infection." Music of Black Americans had even less place.<sup>21</sup> Moreover, if we include all the concerts, with and without Toscanini, as well as the other classical music programs the orchestra presented each week, the NBC Symphony's repertoire is an impressive list of American works, especially during the Second World War—including several premières. Some programs, in fact, were devoted exclusively to recent compositions by American or Western Hemisphere composers.<sup>22</sup>

Finally, we must place Toscanini's programming in the context of the time. American composers had only recently come to expect special attention in their native land. Composers of MacDowell's era were offended by all-American programs, considering them condescending; and the Paris-trained avant-garde composers of the 1920s and early 1930s such as Ruggles deliberately spiced their music with dissonance to scare off the dilettantes, caring little for vast public approval. This attitude changed in the Roosevelt era with the advent of WPA orchestras and a new sense of patriotism, but there was no strong tradition of American attention to the nation's own composers when the NBC Symphony began in 1937. Roy Harris complained that Toscanini could get away with excluding

---

<sup>21</sup> Mason, p. 160.

<sup>22</sup> For a complete list of NBC Symphony concerts, see Appendix B.

American music from his New York concerts and foreign tours because “neither American critics or music lovers noticed the absence of native works.”<sup>23</sup> A loud enough protest from either of these constituents might well have reduced Toscanini’s popularity or forced him to change his programs, but there was none—at least at first. What was important was that Toscanini’s immense popularity contributed to his immense listenership, multiplying exponentially the number of classical music fans in the United States in the 1930s, 1940s and 1950s.<sup>24</sup>

All this touches issues of high and low culture. The NBC Symphony was also the product of a special time in our cultural history, the era of the Book-of-the-Month Club and cultural populism. The self-improvement that exposure to high culture could bring was thought to be as simple as subscribing to a magazine, or to a “Great Books” club—or by tuning in to the right radio station. A strong current of democratic cultural values energized this movement. Cultural populists believed citizens needed to be exposed to the greatest literature of the ages, but that the citizens themselves were the best judges of the book and could enjoy it unmediated by expertise. John Erskine’s canon of literature, which he created for the Columbia University curriculum, included seventy-five works deemed the best in history: all were by Western authors; all of these were male; only four were American; none was modern. Toscanini’s musical canon, seen in this light, simply followed the spirit of the times. However much we might be tempted to deplore these

---

<sup>23</sup> Nicholas E. Tawa, *Serenading the Reluctant Eagle: American Musical Life, 1925–1945* (New York, 1984), p. 99.

<sup>24</sup> Moore, p. 143; for a discussion of American listening and concert-going habits of this era, see also Barbara L. Tischler, *An American Music: The Search For An American Musical Identity* (New York, 1986), p. 30; and Tawa, pp. 10–19. A thorough study of the relationship between composers and radio in this era is currently being written by Susan Key: *Sweet Melody Over Silent Wave: Depression-Era Radio and the American Composer* (Ph. D. diss., University of Maryland, forthcoming).



prescriptions for culture, it is true that the same cultural populism produced the music appreciation movement, flooded the universities with enthusiastic undergraduates in the humanities, created a thoroughly unique era of high-quality radio programming, and bolstered the fortunes of all the nation's symphony orchestras. As a character in Sinclair Lewis's *Babbitt* explained to a Boosters Club considering supporting a symphony orchestra:

I don't care a rap for all this long-haired music. . . . But that isn't the point. Culture has become as necessary an adornment and advertisement for a city today as pavements. . . . The thing to do, then, as a live bunch of go-getters, is to *capitalize Culture*; to go right out and grab it.<sup>25</sup>

Without this cultural populism the NBC Symphony would not have been created to begin with. As we follow it through its peak and decline, we see a slow but inexorable change come over the industry: in ten years these weekly broadcasts go from being the brightest star in the broadcasting galaxy to aged anachronism. If the history of programming on radio and television is seen as a battle between high art and low, the latter won the battle—although not without living comfortably side-by-side to its richer cousin for several years.

Capitalistic enterprises also participated in this trend toward cultural populism. The generation of business leaders that came to power after World War I believed it had a responsibility to conduct business as a public service.<sup>26</sup> RCA's chairman, Owen D. Young, regarded RCA's subsidiary NBC as a "semi-philanthropic" organization. Not only was this spirit alive in NBC, but also in such corporations as General Motors, which sponsored the orchestra during World War II without

---

<sup>25</sup> Rubin, *The Making of Middlebrow Culture* (Chapel Hill, 1992), pp. xi, 106, 168, 165–66; Sinclair Lewis quoted on p. 30. See also Lawrence Levine's *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, Mass., 1988).

<sup>26</sup> Roland Marchand, *Advertising the American Dream: Making Way for Modernity, 1920–1940* (Berkeley and Los Angeles, 1985), p. 90.

much hope of recouping the cost through increased automobile sales. This philanthropic impulse, in turn, was supported by the federal government through income-tax write-offs. The government, through its Federal Communications Commission, also played a role in this social movement by pressuring radio to be a disseminator of high culture.

The relationship had turned sour by the time of the Symphony of the Air. By the 1950s government support for the arts had ebbed so far that the orchestra had become a political football in a partisan squabble—which indirectly caused its ultimate fall. Government support for the arts would see another resurgence in the 1960s, with the creation of the National Endowment for the Arts and the Public Broadcasting Company, and then fade again—all within the eternal tides of our cultural history.<sup>27</sup>

This dissertation, then, rests at the intersection of several lines of scholarship. It assimilates Toscanini biographies and those of other conductors. It provides a chronicle of the orchestra's musical life, fleshed out with details from behind the scenes at NBC. It tells the story of the orchestra members themselves. It presents the complete story of the Symphony of the Air for the first time. It is not another biography of Toscanini; nor does it focus on NBC Symphony recordings, generally of lower quality than the live concerts, which in turn were actually of lower quality than the music made in rehearsals.<sup>28</sup> Twenty years ago, Erich Leinsdorf, who

---

<sup>27</sup> The financial condition of American orchestras in the mid-1960s is discussed in Samuel Rosenbaum, "Financial Evolution of the Orchestra," in *The American Symphony Orchestra*, ed. Henry Swoboda (New York, 1967), pp. 166–76, and Paul Hume, "Outlook," in the same collection, pp. 190–99.

<sup>28</sup> The high-quality music made at the NBC Symphony rehearsals can be heard on tapes preserved in the Arturo Toscanini Collection at the New York Public Library. Several books on Toscanini recordings have been written, including those by Marsh, Spike Hughes, and John Freeman and Walfredo Toscanini.

enjoyed some of his earliest successes conducting the NBC Symphony, called for something along these lines:

The seventeen years between Toscanini's first night at NBC and the sad Sunday evening in April 1954 surely need special treatment in a separate book. There is a tremendous story still to be told, not only about musical events but also about the curious cross relations between radio, television, commercialism, recording, industrial prestige, and tax write-offs.<sup>29</sup>

Here is that story.

---

<sup>29</sup> Erich Leinsdorf, *Cadenza: A Musical Life* (Boston, 1976), p. 51.

## CHAPTER 2

### ART MUSIC AND THE BROADCASTING BUSINESS

After Toscanini had finished his last performance with the NBC Symphony on 4 April 1954, the National Broadcasting Company had no intention of letting the orchestra continue. The symphony players were expected to disband at the end of their eight weeks' notice. Naturally they thought the management's attitude "callous," and they vowed to go on in any way they could. Jerome Toobin, who later served as manager of the orchestra, considered it "a national artistic scandal for this great orchestra to be cut adrift and allowed to sink into oblivion." Harvey Sachs, the most even-handed of the Toscanini biographers, believes that NBC was waiting for "an excuse to rid itself of a cultural burden in whose importance it did not believe." NBC and David Sarnoff, president of NBC's parent company RCA, have been vilified for causing the demise of one of the country's greatest orchestras, and indeed for hastening the death of Toscanini himself in early 1957. At best, says Joseph Horowitz, Sarnoff's idealism "moved in fits and starts."<sup>1</sup>

But the musicians and public knew only part of the story. The other part has to do with the role of big business in the arts and events in the history of broadcasting. Sarnoff's decision to disband the orchestra has to do most of all with his allegiance to the needs of his business—the same allegiance that drove him to create the orchestra in the first place.

---

<sup>1</sup> Jerome Toobin, *Agitato*, pp. 22–25, 86–88; Harvey Sachs, *Toscanini*, p. 307; Horowitz, *Understanding Toscanini*, p. 314. The history of the orchestra after Toscanini's departure is considered in Chapter 7.

In fact, Sarnoff was one of the NBC Symphony's greatest fans. By most accounts the NBC Symphony broadcasts were the only programs on his network he listened to, and he even had a line strung from Studio 8H to his office so he could "pipe in" to the music whenever he wanted. He would often slip into the rehearsals, sometimes bringing such friends as Joseph and Rose Kennedy, to hear the orchestra at work. The NBC Symphony was in many ways his "pet" project; he spared no expense in its creation or maintenance, and refused to keep careful track of how much it was costing the company.<sup>2</sup> Over time Sarnoff developed a decent friendship with Toscanini.

He also bore an uncanny resemblance of character to the Maestro. Both had been born into peasant families and had risen to the top of their respective fields. Both were autocratic, and both possessed impressive powers of concentration.<sup>3</sup> This description of Sarnoff by Carl Dreher could easily have been written about Toscanini:

Sarnoff spared no one, least of all himself. If Sarnoff had been a severe taskmaster but had indulged himself, he would have provoked resentment, perhaps even rebellion. But we knew—the evidence was always before us—that Sarnoff worked harder, and thought and planned more assiduously, than any of us did, or could do. That did not make us love him; nor did he care about our love. It did make us feel obliged to exert ourselves as he did, or come as close as possible, but we were always conscious that we fell short of our full capability, as he did not. Thus, when we failed him, we feared not only his contempt, but our own towards ourselves.<sup>4</sup>

Sarnoff cannot be blamed for the ultimate failure of the main object of his pride. Events in the business of broadcasting and decisions from the federal

---

<sup>2</sup> Horowitz, *Understanding Toscanini*, p. 311; Lyons, p. 195; Bilby, *The General*, pp. 240 and 243.

<sup>3</sup> Horowitz, *Understanding Toscanini*, 309–11; Eugene Lyons, *Sarnoff*, p. 200.

<sup>4</sup> Dreher, *Sarnoff*, p. 166.

government exerted enormous external pressure on the orchestra's history, from its founding to its demise.

## 1

## THE BIRTH OF AMERICAN BROADCASTING

What is now considered the "American" system of broadcasting, one that relies on commercial sponsorship of network programming, evolved during the years between the two World Wars. When the Radio Corporation of America (RCA), NBC's parent company, was founded in 1919, radio was still seen as an advanced telegraphic system, primarily useful in ship-to-shore communication.<sup>5</sup> Radio fell under the jurisdiction of the Department of Navy, not yet the Department of Commerce, and radio operators were either those involved with naval communications or amateur "ham" radio hobbyists.

RCA was created as a cooperative venture between government and business in order to thwart an international "wireless" monopoly owned by British interests. Various businesses that had a stake in early radio were invited to take part in this new venture, to combine patents and to divide areas of interest so that American business could attain a powerful presence in world electronic communication (see Table 1).<sup>6</sup> This "cooperative" later proved to be an attractive target for antitrust lawsuits.

---

<sup>5</sup> Hilmes, pp. 12–13.

<sup>6</sup> Barnouw, *A Tower in Babel*, pp. 60, 73. United Fruit held certain patents developed for its shipping operations.

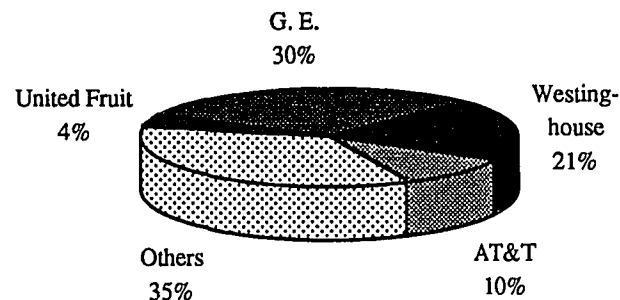


Table 1: RCA Stockholders on 30 June 1921.

Before RCA was even firmly established, however, radio had begun to change. Westinghouse, which joined the RCA radio combine in 1921, found itself with a surplus of radio receivers after its lucrative contract with the U.S. Army and Navy expired at the end of World War I.<sup>7</sup> Since most ham radio operators were interested in both broadcasting and receiving, Westinghouse had no market for receivers alone. In early 1920, however, the firm's executives developed a plan to create a new market for its receivers "by broadcasting free entertainment to the public from a 500-watt transmitter atop its manufacturing plant in Pittsburgh and retailing the surplus sets through local department stores."<sup>8</sup> This became station

---

<sup>7</sup> David A. Cook, "The Birth of the Network: How Westinghouse, GE, AT&T, and RCA Invented the Concept of Advertiser-Supported Broadcasting," *Quarterly Review of Film Studies* 8/3 (Summer 1983), p. 3.

<sup>8</sup> Ibid., p. 4. See also "History of Broadcasting and KDKA Radio," written by the Public Relations Department of the Westinghouse Broadcasting Company, n.d., rpt. in *American Broadcasting: A Source Book on the History of Radio and Television*, eds. Lawrence W. Lichty and Malachi S. Topping. Other notable firsts at KDKA included the first play-by-play baseball announcements; the first World Series; first radio "studio" (in this case a tent on top of the East Pittsburgh plant); and first use of a "repeater station," via shortwave, to extend KDKA's coverage throughout the Midwest (pp. 102-09).

KDKA, and public response to it was overwhelmingly enthusiastic. Sales of radio sets boomed, and the U.S. Department of Commerce was soon flooded with applications for station licenses.<sup>9</sup> Within a couple of years, broadcasting to receiving sets, rather than point-to-point communication, became the primary preoccupation of radio enthusiasts.

This idea of a single transmitter broadcasting to a thousand mute listeners did not originate with Westinghouse. In fact, as early as 1915 Sarnoff, then a junior executive at American Marconi, wrote a memo envisaging radio as “a household utility, in the same sense as the piano or phonograph.” He foresaw the transmission of music to be received on a “Radio Music Box” that could be “arranged for several different wave lengths, which should be changeable with the throwing of a single switch or pressing of a single button.” He hoped someday that “farmers and others living in outlying districts . . . could enjoy concerts, lectures, music, recitals, etc.” Sarnoff’s memo was pigeon-holed and never acted on.<sup>10</sup> But his dream of a theretofore inconceivably large audience for music had been born, the very dream that twenty-two years later would compel Toscanini to accept Sarnoff’s offer to come out of retirement.

As stations proliferated in the early 1920s, the question of how to fund broadcasting remained unanswered. Some observers wondered if America should adopt the British system of taxing radio sets to pay for broadcasting. Most stations operated on a shoestring budget. Performers were seldom paid, except in the form of publicity on the radio or in an affiliated newspaper. In the early and mid 1920s,

---

<sup>9</sup> Barnouw, *A Tower in Babel*, p. 70 and Cook, p. 4. The Commerce Department was authorized to grant broadcasting licenses by the Radio Act of 1912. It licensed 32 stations in 1921, and 254 in 1922 (Lyons, p. 99).

<sup>10</sup> Bilby, p. 39.



however, they began to demand payment for their services, driving stations to seek help from local businesses in creating their programming; financial news could be presented by a bank, piano music by a local piano store, fashion talks by a fashion magazine or department store, all provided free in return for a mention of the sponsoring organization on the air. This was the birth of radio advertising.<sup>11</sup>

The trend toward advertising alarmed many observers. "It is inconceivable that we should allow so great a possibility for service to be drowned in advertising chatter," said Secretary of Commerce Herbert Hoover.<sup>12</sup> Sarnoff, who had recently brought RCA into the broadcasting business with the purchase of the station WJZ, Newark, was also opposed to broadcasting supported by advertisers, at least at first. "The cost of broadcasting must be borne by those who derive profits directly or indirectly from radio broadcasting. This means manufacturers," he wrote in 1922. He added, "It seems to me that in seeking a solution to the broadcasting problem, we must recognize that the answer must be along national, rather than local lines." He went on to suggest forming a national chain of radio stations, "to be known as the Public Service Broadcasting Company or National Radio Broadcasting Company or American Radio Broadcasting Company, or some similar name," funded in part by the sales of receiving sets and in part by endowment from public benefactors. He saw the network as public service, not a vehicle for profit.<sup>13</sup> Sarnoff figured RCA would make its profit from the sale of receivers. Had this second vision not been equally ignored by his superiors, the

---

<sup>11</sup> Hilmes, p. 16; Gleason A. Archer, *History of Radio To 1926*, pp. 342–44; Barnouw, *A Tower in Babel*, pp. 131–33.

<sup>12</sup> Hoover, *Memoirs*, p. 140.

<sup>13</sup> Letter from Sarnoff to E. W. Rice, Honorary Chairman of GE, rpt. in Sarnoff, *Looking Ahead*, pp. 41–44.

history of American broadcasting might very well have been quite different. Ultimately, it was AT&T that made the initial forays into chain broadcasting, with an entirely different model in mind.

AT&T had realized by 1922 that it was missing out on the radio boom, since under the agreement of the RCA patent group it was only allowed to manufacture transmitters and control the wire service, creating links for remote broadcasts and the like. As David Cook notes, AT&T could see that as soon as the nation was covered with radio service, the company's profits from selling transmitters would fall. In order to create a new niche for itself, AT&T decided to treat radio primarily as an extension of its telephone service. The company set up a series of "radio telephone" stations, linked by its long-distance lines. Anyone having something to say to the public would pay a "toll" and be allowed access to the public airwaves. "It was thought to be highly experimental at the time," says Cook, "because it sought profit *not* from the manufacture and sale of broadcast *equipment* but from the provision of a broadcast *service*, or the sale of broadcast time."<sup>14</sup> AT&T announced in *Radio Broadcast* that "if this experiment succeeds, a commercial basis for broadcasting will have been established."<sup>15</sup> WEAJ in New York served as the flagship station of the AT&T network.

The new plan worked. Noting the telephone company's success in creating links between stations, RCA decided to create a similar network, headed by WJZ in Newark. AT&T, which was soon to sell its RCA stock and remove itself from the board of directors, refused to lease its long-distance lines to a competitor. RCA had to resort to the inferior Western Union lines, never intended for voice

---

<sup>14</sup> Cook, p. 5. Italics original.

<sup>15</sup> *Radio Broadcast*, May 1922, quoted in Barnouw, *A Tower in Babel*, p. 107.

transmission.<sup>16</sup> Keeping to Sarnoff's theory that broadcasting should be a public service, WJZ eschewed advertising and thus became an enormous drain on the company, costing about \$100,000 a year in 1920s dollars to operate. AT&T's WEAF, which was even more expensive to operate, nevertheless showed a healthy profit since it was willing to sell a portion of its time. AT&T, through its subsidiary, Western Electric, also began marketing its own receiving sets at this time, increasing what had become a bitter competition between the AT&T and RCA.<sup>17</sup>

The next couple of years, 1923–24, saw an explosion of lawsuits in the radio industry. RCA became exasperated with independent companies using RCA parts to create new sets, in violation of patent rights, and AT&T found many stations that infringed on its patent on transmitters. The American Society of Composers, Authors and Publishers (ASCAP) began to demand license fees for the use of copyright material over the air. Broadcasters were incredulous, believing that radio publicity had helped to popularize ASCAP songs to begin with. And in 1923, the Federal Trade Commission began to investigate the RCA patent pool to see if it violated anti-trust laws.<sup>18</sup> That so much legal activity was generated so soon after radio's birth is testimony to the increasing profitability of broadcasting and radio.

In January 1924 the FTC found that the patent allies had “combined and conspired for the purpose of . . . restraining competition and creating a monopoly in the manufacture, purchase and sale in interstate commerce of radio devices.”<sup>19</sup>

---

<sup>16</sup> Barnouw, *A Tower in Babel*, p. 114. AT&T had upgraded their cables to transmit more accurately the wider frequency demanded by most musical broadcasts.

<sup>17</sup> Laurence Bergreen, *Look Now, Pay Later: The Rise of Network Broadcasting*, pp. 38–39.

<sup>18</sup> Barnouw, *A Tower in Babel*, pp. 116–19, 176.

<sup>19</sup> *Ibid.*, p. 162, quoted from the *New York Times*, 28 January 1924.

Meanwhile, the members of the patent pool entered into secret negotiations to redefine their spheres of influence within the empire. After nearly two years, the contesting parties reached an agreement, one that would shape the future of American broadcasting. AT&T agreed to remove itself entirely from the broadcasting business. It would earn its profit by leasing its transcontinental network of cables to the broadcasters. WEAf would be sold for \$1,000,000 to a new corporation to be owned by RCA (50%), GE (30%) and Westinghouse (20%), “the first [corporation] in history to be formed with the purpose of deriving revenue *solely* from broadcasting.”<sup>20</sup> In August 1926 that enterprise was named the National Broadcasting Company: NBC.

## 2

## THE NETWORKS

NBC consisted of two networks: AT&T’s old network, now called “NBC Red” originating from WEAf, and RCA’s old WJZ network, now known as “NBC Blue.”<sup>21</sup> By the summer of 1927, after six months of operation, the Red network had grown to fifteen stations, while the Blue chain had ten. An additional eight stations were affiliated with both networks. In the West, NBC also began a “Pacific” or “Orange” chain of seven stations—in sum an enormous increase from the sixteen stations of the old AT&T network.<sup>22</sup> NBC inherited AT&T’s system of

---

<sup>20</sup> Cook, p. 6, *italics original*. For details on this agreement, see Gleason L. Archer, *Big Business and Radio*, esp. pp. 246–99.

<sup>21</sup> As the story goes, the two networks were mapped out just before the formation of NBC on a United States map, those cities with stations to be fed by WEAf linked by a red grease pencil, those by WJZ with a blue one (Barnouw, *A Tower in Babel*, p. 191, fn. 5).

<sup>22</sup> John W. Spalding, “1928: Radio Becomes a Mass Advertising Medium,” *Journal of Broadcasting*, 8/1 (Winter 1963–64), rpt. in *American Broadcasting*, p. 220. The “Orange” chain, stretching from Los Angeles to Seattle, was short-lived (Cook, p. 7).

“toll” broadcasting, although the telephone terminology was soon dropped from its vocabulary. From the start, however, the Red and Blue networks exhibited different traits, owing to their separate origins: the Blue network adhered more closely to the service concept which Sarnoff had originally intended, while the Red network was more aggressive in seeking advertiser sponsorship. The Red network would be the one to get the appealing former vaudeville comedians, while the Blue network would be given more of the “cultural” programs. The differing character of these two chains reflected the philosophical split of the early days of broadcasting between altruistic and commercial interests, a dichotomy that would continue through the history of the NBC Symphony.<sup>23</sup>

Despite the fact that NBC’s main network, NBC-Red, was dependent on sponsors, advertiser-supported radio had not yet won firm support. Bruce Bliven wrote in 1924 in *Century* magazine that “the use of radio for advertising is wholly undesirable and should be prohibited by legislation if necessary.”<sup>24</sup> Legislation geared toward banning radio advertising had been suggested in 1925, and the Newspaper Publishers Association also came out against sponsored programs, which it feared would rob newspapers of advertising revenue. Many major independent radio stations were still not selling time and were vocal in their opposition to corporate sponsorship. Some observers simply refused to believe that advertising would ever work as a viable source of support for broadcasting.<sup>25</sup>

---

<sup>23</sup> Spalding, p. 186; Bergreen, p. 140.

<sup>24</sup> Barnouw, *A Tower in Babel*, p. 177.

<sup>25</sup> Barnouw, p. 177; Samuel L. Rothafel and Raymond Yates, *Broadcasting: Its New Day*, pp. 156–58. Rothafel and Yates, in 1925, speculated that some engineering development would soon appear that would enable stations to transmit only to those who had paid a monthly or yearly fee.

In 1922, the advertising trade paper *Printer's Ink*, naturally inclined to support any new avenue for advertising, conceded that "any attempt to make the radio an advertising medium, in the accepted sense of the term, would, we think, prove positively offensive to great numbers of people," but "handled with tact and discretion, radio advertising might become effective and profitable."<sup>26</sup> The solution at AT&T's WEAf chain had been to ban what executives called "direct" advertising: a company could sponsor a show, but could not mention prices, give store locations, or offer samples of products. By 1923 a new form of radio sponsorship had been developed in which a company would give its name to the performing group and rely on the goodwill generated by the trade-name association. Thus, the public could listen to the Browning King Orchestra on its one-hour weekly series and never hear mention of the fact that Browning King sold clothes. In other words, network sponsorship in the early days bore more resemblance to today's PBS than today's commercial television networks. This delicate form of corporate sponsorship won widespread support and was continued by the NBC-Red network.<sup>27</sup>

NBC was launched on 15 November 1926 with a spectacular gala inaugural broadcast including in its stellar cast of performers the New York Symphony, Walter Damrosch conducting. The following February, the Federal Radio Act of 1927 was signed, creating the Federal Radio Commission. The act stipulated that since the airwaves were considered public property, broadcasting licenses would be granted only to those stations serving "the public interest, convenience or necessity"—an intentionally vague phrase. The act thus placed no regulations on

---

<sup>26</sup> *Printer's Ink*, 27 April 1922, quoted in Bergreen, p. 28.

<sup>27</sup> Barnouw, *The Sponsor*, p. 17. The NBC Symphony would eventually be sponsored in this fashion.

network broadcasting—presumably the regulating would be done at the station level—and so gave tacit federal approval to the network system.<sup>28</sup> For the time being, however, NBC generally adhered to the public service principle proclaimed in an announcement of its founding that was published in major newspapers around the country.<sup>29</sup> The company established an “NBC Advisory Council” made up of distinguished leaders of business, education, volunteer organizations and government, to which citizens could ostensibly appeal if they felt dissatisfied with NBC’s service. In fact, the council did little more than solidify NBC’s position and possibly ward off government intrusion into its operations.<sup>30</sup>

It was a mark of NBC’s quick success that it soon had competition. Arthur Judson, an artist manager, saw a great future for himself in radio. When NBC was formed, he visited Sarnoff with the hope of supplying talent to the new network in exchange for a reasonable fee. Sarnoff rejected his proposal, and Judson went off to start an alternative network. United Independent Broadcasters was tenuously launched in January 1927. One of UIB’s many temporary financial solutions in those early months was to become a subsidiary of the Columbia Phonograph Company, which gave the company its current name, the Columbia Broadcasting System.<sup>31</sup> In 1928, CBS was bought by William Paley, twenty-seven-year-old

---

<sup>28</sup> Barnouw, *A Tower in Babel*, pp. 190, 306; Cook, pp. 6–7. The Federal Radio Act of 1927 is reprinted in Barnouw, pp. 300–15

<sup>29</sup> Announcement reprinted in Barnouw, *A Tower in Babel*, p. 187.

<sup>30</sup> *Ibid.*, pp. 204–06. See also Louise M. Benjamin, “Birth of a Network’s Conscience: The NBC Advisory Council, 1927,” *Journalism Quarterly* 66 (Fall 1989), pp. 587–90.

<sup>31</sup> Barnouw, *A Tower in Babel*, pp. 193–95; 220. A decade after the Columbia Phonograph company withdrew from the fledgling network, CBS bought its former owner.

millionaire son of a Philadelphia cigar maker. Paley assumed the presidency of the company and guided it to financial success.<sup>32</sup>

The resultant competition redefined the new field. Michele Hilmes believes that “the advent of CBS in 1928 and its rapid growth thereafter can be attributed in part to the successful exploitation of the weaknesses of the NBC policy.” At NBC, where public service was deemed important, three-quarters of its programs were sustaining—those that were funded by the broadcaster. While NBC paid its affiliates to broadcast sponsored programs, it expected the affiliates to pay NBC for the sustaining programs. As a result, NBC’s affiliates often carried only part of the network’s schedule. William Paley at CBS, on the other hand, provided sustaining programs to the affiliates free in exchange for five free hours of sponsored network time; for every hour over five, the affiliates received \$50. This way, CBS was better able to guarantee “clearance” on its affiliates’ schedules, assuring advertisers that their programs would be heard by the largest possible audience.<sup>33</sup>

Right from the start—and increasingly as the Depression threatened its financial security—CBS presented itself as the advertiser’s network. By 1931, it had broken the taboo of mentioning prices in advertisements. CBS was willing to take sponsorship from laxative and toothpaste companies, whose products had previously been deemed too personal to be discussed on the air. As Hilmes notes, since CBS did not earn extra income from the sales of receivers like RCA and NBC did, it could not afford to be as philanthropic. “Economics dictated that the lofty public-service goals put forth by the FRC and backed by RCA must give way to a

---

<sup>32</sup> Lewis J. Paper, *Empire*, pp. 20–27. In 1934, NBC and CBS were joined by a third network, the Mutual Broadcasting System.

<sup>33</sup> Hilmes, p. 51; Bergreen, pp. 52–53.



more profit-oriented view.”<sup>34</sup> As CBS grew more successful in the early 1930s, NBC adopted a more competitive stance, and the proportion of sustaining programs began its steady decline.<sup>35</sup>

CBS and NBC began to develop distinct rosters of radio personalities in the early 1930s. NBC built its talent pool around former vaudeville comedians such as Jack Benny, Bob Hope, Eddie Cantor, and Ed Wynn. Its profit-oriented shows were loud and boisterous, with references to the sponsor’s products woven seamlessly into the show’s dialog. In 1931, the network made its first profit ever, while sales of RCA receiving sets plummeted. It was now clear that broadcasting could be a source of profit in itself, not just a support system for the sale of radio equipment. CBS, unable to compete with the older network’s connections to vaudeville, sought simultaneously to develop its own talent and to cast itself as the “prestige” network. CBS nourished the careers of the Mills Brothers, Kate Smith, Morton Downey, Bing Crosby, and, in later years, Frank Sinatra, while at the same time it pursued such established big band performers as the Dorsey Brothers, Guy Lombardo and the Paul Whiteman Band. From its first season on the air, CBS had broadcast Toscanini and the New York Philharmonic.<sup>36</sup>

As the “American” system of commercial broadcasting began to crystallize, Sarnoff and Paley were just beginning to comprehend the amount of profit that could be made in this new enterprise. Apart from its ever-diminishing public service obligation, all a network had to do was lease long-distance lines from AT&T; the sponsors provided the expenses for the non-sustaining programming, while their

---

<sup>34</sup> Hilmes, p. 51–52; Bergreen, p. 54; Barnouw, *A Tower in Babel*, p. 238; Paper, p. 39.

<sup>35</sup> Hilmes, p. 52. Nevertheless, by 1934, 64 % of all programming was still sustaining (Bergreen, p. 57).

<sup>36</sup> Bergreen, pp. 58–59; Paper, p. 40; Summers, p. 9.

advertising agencies produced the shows. Even the regulation of program content rested at the local level. Despite the Depression, network revenues continued their rapid ascent.

## 3

## OPPOSITION TO THE SYSTEM

To many observers, 1928 was the year the pieces began to fall into place for the networks. First, a number of technical limitations were overcome. As late as 1928, the long lines used by NBC were still temporary and unsuitable for music; AT&T engineers completed the last link in the cross-continental radio lines a few days before Christmas that year. Also in 1928 radio receivers with loudspeakers became generally available, eliminating the need for headphones. Battery-operated receivers were replaced by those that could be plugged into a household electrical socket.<sup>37</sup>

Second, network broadcasting passed a threshold in its appeal to corporate sponsors. The Federal Radio Act of 1927 had established a standard broadcast band, thus eliminating the erratic schedules of stations that shared the same frequency. The National Association of Broadcasters accepted advertising as the financial basis for broadcasting, and the number of commercial sponsors began to rise dramatically.<sup>38</sup>

As advertising-based network broadcasting became more pervasive, however, the inevitable opposition to this system began to develop. Despite the dramatic growth of the networks, non-profit broadcasters—mostly affiliated with schools and universities—still outnumbered commercial broadcasters. According to Robert

---

<sup>37</sup> Spalding, pp. 220–22.

<sup>38</sup> *Ibid.*, pp. 221, 226–28. CBS, for example, sold \$5 million in advertising in 1929, \$9 million in 1930, \$14.5 million in 1931, and \$16 million in 1932 (Bergreen, pp. 62–63).

McChesney, however, in 1928 the Federal Radio Commission (FRC) began to change wavelength allocations in order to give the best frequencies to the affiliates of the two networks.<sup>39</sup> The FRC generally adopted the networks' position that "public interest" was synonymous with popularity. Between 1927 and 1931, the percentage of stations affiliated with either NBC or CBS grew from 6.4% to 30%. Non-profit broadcasters began to suspect a conflict of interest, since former members of the FRC were frequently given positions at CBS and NBC when their terms expired. By the late 1920s religious, labor and civic organizations, along with educational broadcasters, formed a loose coalition in opposition to the encroaching commercial system.

The fight between commercial and non-commercial broadcasters climaxed in 1929 and 1930 when this coalition persuaded Interior Secretary Ray Lyman Wilber to convene two conferences to resolve the disagreement. While the networks presented a united front to the committee at these meetings, the opposition to the commercial system had already begun to splinter. Some members of the coalition wanted to scrap the commercial system altogether and adopt a system like England's BBC or the one soon to be adopted in Canada. Others wanted 15% of the frequency band to be set aside for non-profit broadcasters. Still others, such as the American Civil Liberties Union, simply were concerned about the preservation of free speech on the airwaves. The networks assuaged most of these fears by promising to include more educational shows in their schedule, working directly with these educational groups. In the end, the meetings effected no substantial change in the American system of broadcasting. The remnants of the opposition

---

<sup>39</sup> Robert Waterman McChesney, *The Battle for America's Ears and Minds: The Debate Over the Control and Structure of American Radio Broadcasting, 1930-1935*, Ph.D. diss., University of Washington, 1989, p. 7.

took the battle to congress, but the resultant Federal Communications Act of 1934 simply reinforced the principles established in the Federal Radio Act of 1927. Although the new Federal Communications Commission (FCC) kept a closer eye on network operations than did its predecessor, by the start of World War II there was no longer any question that American broadcasting would be supported by advertisers.<sup>40</sup>

The networks won this battle, in no small measure, through a dazzling public relations effort. It was precisely at the time of greatest public scrutiny that NBC and CBS began their “sustaining wars,” a struggle to prove which network was more dedicated to culture and education. CBS, already broadcasting the New York Philharmonic and the prestigious *American School of the Air* since 1930, decided in 1935 to hire a new vice-president for programming, who would work solely on raising the network’s prestige and warding off criticism.<sup>41</sup> The position went to William B. Lewis, who created such innovative programming as the *Columbia Workshop*, an experimental weekly dramatic series that launched the distinguished careers of such radio personalities as Archibald MacLeish, Norman Corwin, and Orson Welles. The success of the *Columbia Workshop* alarmed NBC; its younger rival was becoming known as the “prestige” network. NBC responded to the *Columbia Workshop* with a show presenting the plays of Arch Oboler. When in the summer of 1937 CBS announced an unprecedented Shakespeare series starring Burgess Meredith, Walter Huston, and Edward G. Robinson, NBC’s vice-president for programming, John F. Royal, countered with an NBC Shakespeare series starring John Barrymore in the same time slot. NBC also developed the *NBC*

---

<sup>40</sup> For a detailed discussion of this fight between commercial and non-profit broadcasters, see McChesney.

<sup>41</sup> Summers, p. 22; announcement rpt. in Barnouw, *The Golden Web*, pp. 63–64.

*University of the Air* under retiring Yale University president James Rowland Angell in reaction to CBS's *American School of the Air*. It even launched a poetry program, *Fables in Verse*, after CBS began the similar *Norman Corwin's Words Without Music*.<sup>42</sup>

In the battle for network prestige Royal's gained his greatest success in the field of classical music. CBS had been broadcasting performances of the New York Philharmonic once a week, but popularity of the program declined when Toscanini left the orchestra in 1936. Later that year, Royal suggested to Sarnoff that NBC do CBS one better: bring Toscanini back to America to conduct NBC's house orchestra. Sarnoff, a fan of operatic and orchestral music, liked the idea and set the wheels in motion.<sup>43</sup> The NBC Symphony Orchestra broadcasts were a public relations success; praise was lavished on NBC and Sarnoff. Perhaps most significant for Sarnoff was a glowing letter he received from Lee De Forest, one of radio's important early inventors, who praised him "for this last and greatest of all contributions to the radio broadcast art. Those Toscanini symphonies constitute the capstone to the structure of broadcasting, the realized perfection of my life's dream."<sup>44</sup>

Thus, the NBC Symphony Orchestra began as a line of defense against the assaults on the commercial system of broadcasting in the 1930s. It was a great deal more than a mere publicity stunt: had the networks done nothing to demonstrate their willingness to broadcast high-quality educational and cultural programming,

---

<sup>42</sup> Barnouw, *The Golden Web*, pp. 64–73; Bergreen, pp. 90–91.

<sup>43</sup> Bergreen, pp. 92–93; see also Howard Shanet, *Philharmonic*, pp. 258–78.

<sup>44</sup> Lyons, p. 198–99. Details of the critical reaction to the NBC Symphony broadcasts will be given in chapter 4.

the opposition movement could have shown that the networks were simply using a public resource, the airwaves, to produce profit-oriented entertainment that had nothing to do with the “public interest, convenience or necessity.” Perhaps the commercial system was never in real jeopardy, but at the time, it seemed that the NBC Symphony Orchestra helped save its network’s skin.

## 4

## MUSIC ON THE AIR

The NBC Symphony was by no means the first studio orchestra in American radio. In fact, classical music had been with radio almost since the beginning. Lee De Forest had broadcast the first musical performance over the radio on 13 January 1910, picking up Enrico Caruso from a microphone on the ceiling of the Metropolitan Opera House. Walter Damrosch made his first radio appearance on the WEAf chain on 29 October 1923 with a lecture-recital on Beethoven. Many of these early broadcasts had corporate sponsors: in 1925, the Victor Phonograph Company presented the “Victor Salon Orchestra” under the direction of Nathaniel Shillcret, and Steinway and Sons supported five radio concerts, starting with the New York Philharmonic with pianist Josef Hofmann. Walter Damrosch became the Musical Counsel to NBC on 1 May 1927 after his retirement as Musical Director of the New York Symphony. The following year he initiated music appreciation broadcasts for public schools. The CBS Symphony Orchestra, conducted by Howard Barlow, was established in 1927. WOR also maintained an in-house orchestra, which eventually served as the main source of music for the Mutual Broadcasting System (MBS).<sup>45</sup> Even the young American Broadcasting Company,

---

<sup>45</sup> William Westphal, *Music in Radio Broadcasting*, Ph.D. diss., Eastman School of Music, University of Rochester, 1948, pp. 49, 71, 77, 81–82, 84, 93–94. For information on the Mutual

founded in 1943, had an ABC Symphony during the summer season for a time, broadcasting on Saturdays, although its quality was not considered first-rate. Several sponsors maintained studio orchestras with their names attached as a way of providing indirect notoriety for their products.<sup>46</sup> Thus, the NBC Symphony thus followed an established tradition of radio orchestras.

Recorded music was also popular from the earliest days of radio. Frank Conrad, who pioneered the first broadcasts for the Westinghouse Company in the early 1920s, started by playing records provided by the Hamilton Music Store in Wilkesburg. In fact, most of the programming on the experimental stations prior to 1921 was via phonograph records.<sup>47</sup>

The networks, however, eventually adopted a policy of using only live music on the air; in fact, almost all network programming was live until the 1950s. That the networks were able to transmit, through their superior land lines, live programming, was a point of pride. The sound was decidedly superior to the quality of recorded programs, or transcriptions, as they were called at the time. Transcriptions, made until after World War II on sixteen-inch wax discs, were easily distinguished from live broadcasts by their blurred and scratchy sound. Even so, there was also an ethical reason for avoiding transcriptions: they were

---

Broadcasting System, see Federal Communications Commission, "The Mutual Broadcasting System," *Report on Chain Broadcasting* (Commission Order No. 37, Docket 5060, May 1941, pp. 26–28) rpt. in *American Broadcasting*, pp. 185–88.

<sup>46</sup> Some of the most important programs included: the *General Motors Symphony*, directed by Erno Rapee; *Vick's Open House*, directed by Josef Pasternack; *The Voice of Firestone*, directed first by William Daly and later by Alfred Wallenstein; *The Carnation Contented Hour*, Frank Black conducting; *Ford Sunday Evening*, broadcast in the winter, with André Kostelanetz and his orchestra; and the *Cities Service Concert*, with Rosario Bourdin directing the Cities Service Concert Orchestra (*ibid.*, pp. 157–61). Sometimes the same artists appeared under several different names (Barnouw, *A Tower in Babel*, p. 158).

<sup>47</sup> Barnouw, *A Tower in Babel*, pp. 65–67; Lichty and Topping, "Programming," *American Broadcasting*, p. 294.

considered “a sort of hoax . . . on the listener,” since the audience might not be able to distinguish recorded from actual events.<sup>48</sup> There were, in addition, legal reasons for avoiding the use of phonograph records: ASCAP had in 1923 demanded increasing compensation for the use of all copyrighted material over the air. In 1937, it proposed a sharp increase in its license fees, up from 2 1/8 percent of the station’s gross revenue from time sales in the mid 1930s. As a result, the NAB created a rival publishing group, called Broadcast Music, Incorporated (BMI); stations reduced their reliance on ASCAP music, which meant fewer phonograph records on the air.<sup>49</sup>

Broadcasters also faced a daunting challenge from the American Federation of Musicians (AFofM). Concerned about the disappearance of jobs for musicians to radio and phonographs, AFofM president James C. Petrillo in 1940 demanded that a set number of musicians be hired under contract for each station and network. The networks, which had the most to lose from a strike, often argued the AFofM position to local stations. In 1948, Petrillo created the Music Performance Trust Fund (MPTF) to ease union losses from the use of transcriptions from broadcasts. The fund was maintained through levying a tax on all recordings which was distributed to AFofM locals to pay for live performances. The net effect of the MPTF was to make live performances cheaper than the use of transcriptions. Petrillo also enacted the famous 1942 ban on recordings to increase royalties to the AFofM. Although decried by the press as detrimental to the war effort, the ban was not significant at first, since war rationing had already restricted the use of vinylite and shellac. The immediate impact on broadcasters was a shortage of phonograph

---

<sup>48</sup> Hilmes, p. 142.

<sup>49</sup> Barnouw, *A Tower in Babel*, pp. 247; 119–21; Barnouw, *The Golden Web*, pp. 110, 218.



records, especially recent “pop” tunes. All this helped to solidify the position of live performances on the networks.<sup>50</sup>

It was also strategic for the networks to stick to live programming. As Hilmes points out, in one sense they had no choice: one aspect of the “public interest” was for stations to broadcast material that listeners could not hear via another medium. In other words, a station broadcasting live programs was more acceptable to those granting station licenses than one broadcasting only phonograph records. Local stations trying to fulfill this live-broadcasting mandate through local programming were at a conspicuous disadvantage in comparison to the network affiliates, with their larger budgets and big-name talent pools.<sup>51</sup> The taboo on the use of transcribed programs and phonographs helped the networks keep their vast New York talent to themselves. The networks’ biggest threat came from syndicators, who distributed programs on transcription via the mail; so there was yet another reason why “it behooved the networks to promote the superior value of live over recorded programming.”<sup>52</sup>

The result of this general avoidance of recordings at the networks was that the networks needed live programs. The NBC Symphony helped fill this need.

---

<sup>50</sup> Seltzer, *Music Matters*, p. 45, 46, 52, 40–45; Barnouw, *A Tower in Babel*, p. 218; see also Roland Gelatt, *The Fabulous Phonograph, 1877–1977*, pp. 278–81. The recording ban also had a significant impact on the history of Jazz; see De Veaux, “Bebop and the Recording Industry: The 1942 AFM Recording Ban Reconsidered,” *Journal of the American Musicological Society* 41 (1988), pp. 126–65. There was a second recording ban in 1948.

<sup>51</sup> Hilmes, p. 143. Thus, the network-affiliated stations attracted a larger audience, and therefore a larger revenue, than independent stations.

<sup>52</sup> Bergreen, pp. 78–79; Hilmes, pp. 143–44; 143. Despite this stance against recordings, NBC frequently toyed with the idea of using transcriptions to save on overtime costs; National Broadcasting Company Corporate Archives, State Historical Society of Wisconsin (hereafter NBC Archives), box 108c, folder 12.

## BROADCASTING, 1937–54

The NBC Symphony was expensive to operate, but it accrued numerous intangible benefits to the network. Above all, the orchestra served as a defense against charges that the network was not doing enough for cultural programming. Since Toscanini's contract stipulated an exclusive contract with RCA Victor Records, the NBC Symphony broadcasts also amounted to free advertisements for RCA's record division.<sup>53</sup> This was no small matter. After World War II, CBS and NBC, through their phonograph company subsidiaries, engaged in what was called the "battle of the record speeds" to find a replacement for 78 RPM records. RCA introduced a smaller, thinner version of the 78, turning at 45 revolutions per minute, with the same four-minute length on each side, while Columbia developed the "long-playing" record at 33 1/3 RPM. It was a bitter battle, and confusing to the public. While it raged, Toscanini was appearing in RCA advertisements endorsing the 45 RPM classical disks.<sup>54</sup> And when RCA Victor finally began to release its classical recordings on LP in 1950, the company used the NBC Symphony's 1950 nationwide tour to promote their Toscanini recordings.<sup>55</sup>

Nor was the NBC Symphony always a burden on the network. During World War II, such companies as General Motors, having converted to manufacturing military equipment, found they had no products to sell. Advertising leaders, however, convinced big business to continue supporting radio programs, in part to keep a company's name before the public and in part for a tax shelter. Thus, GM,

---

<sup>53</sup> Barnouw, *The Golden Web*, pp. 244–45; Bergreen, p. 134; Horowitz, pp. 275–79.

<sup>54</sup> Gelatt, pp. 290–301. Advertisement reproduced in Horowitz, plate 6, facing p. 244. RCA lost the "battle," but 45's found a place as the medium for popular recordings.

<sup>55</sup> Marek, pp. 253–54.

with no cars to sell to the public, sponsored the NBC Symphony during the war, just as United States Rubber, with no tires to sell, sponsored the New York Philharmonic. It was a good arrangement for all: the public heard quality programming without advertising, while corporations earned the prestige of arts patronage.<sup>56</sup>

In the 1940s and 1950s, however, the character of broadcasting began to change. In 1938 the FCC launched an investigation into possible antitrust violations by the networks. The investigation, completed in 1941, attacked several aspects of network broadcasting. The most important of these was the fact that NBC owned two networks; the FCC ruled that RCA had used NBC-Blue as a buffer to suppress competition against NBC-Red.<sup>57</sup> Noting the difficulty MBS had in starting up against the two networks, FCC Chairman James Fly suggested that NBC and CBS had deliberately conspired to stifle competition. Both CBS and NBC vigorously objected to the results of the investigation, which required compliance during 1942. William Paley, for his part, knew that the splitting of NBC would mean increased competition for CBS.<sup>58</sup> At NBC, the feeling was desperate. NBC president Niles Trammell announced that he would have to “forgo such indulgences as the glorious NBC Symphony Orchestra conducted by Toscanini.”<sup>59</sup> Once again, then, NBC sought to use the Symphony as a defense against government interference, but this

---

<sup>56</sup> Barnouw, *The Sponsor*, pp. 39–40.

<sup>57</sup> Barnouw, *The Golden Web*, pp. 168, 170–71.

<sup>58</sup> Bergreen, pp. 131, 134. Chairman Fly attacked CBS almost as strongly as he did NBC: he required CBS to change the way it controlled the time of its affiliates' schedules (Barnouw, *The Golden Web*, p. 171), and sharply criticized the amount of power William Paley exerted over the corporation. Both networks were also required to divest themselves of their artist management bureaus (Bergreen, p. 132).

<sup>59</sup> Bergreen, p. 134, quoted from the *New York Times*, 5 May 1941.

time the tactic failed. NBC was forced to sell its Blue network. During 1942 and 1943 the Red and Blue networks “divided up stations, transmitters, studios, control equipment, microphones, sound effects, desks, chairs, wastebaskets, filing cabinets, and staff members” and the Blue network was put on the block. Edward J. Noble, former owner of Lifesavers Candies, bought the Blue in 1943 and renamed it the American Broadcasting Company.<sup>60</sup>

If the FCC had believed that splitting NBC would increase the quality of American broadcasting, it was mistaken. In order to compete with CBS, MBS and NBC, ABC had no choice but to adopt a more competitive stance than NBC-Blue had taken. NBC had already stripped NBC-Blue of its profitable programming in order to reduce the damage of the divestiture, and as ABC became more commercial, the net result was that most of the high-quality sustaining programs disappeared.<sup>61</sup> The other networks, in turn, felt compelled to compete on these lessened terms.

After the war, the competition between the networks became even more pronounced. Advertisers—and therefore also the networks—were paying more and more attention to the ratings, which began in 1930 as a way of providing advertisers something on the order of the circulation figures for print media. The higher a program’s rating, the more money could be demanded from the sponsors.

CBS, meanwhile, developed a plan in 1948 to lure NBC’s best talent by taking advantage of a tax loophole: under the existing tax laws, taxpayers had to give the government 77 percent of all income over \$70,000; if, on the other hand, the radio performers could organize themselves into corporations, their shows

---

<sup>60</sup> Barnouw, *The Golden Web*, pp. 187, 190.

<sup>61</sup> Bergreen, p. 135–36. NBC continued the NBC Symphony, despite threats to the contrary.

could be considered properties that would be taxed at a capital-gains tax rate of 25 percent. Bill Paley first moved the popular *Amos 'n' Andy* show over to CBS, and most of NBC's star lineup soon followed: Jack Benny, Edgar Bergen and Charlie McCarthy, Red Skelton, and Burns and Allen. NBC at first did not believe the IRS would tolerate such a scheme. NBC president Niles Trammel released a press statement, saying that until the government announced that this practice was lawful, "the National Broadcasting Company will continue to refuse to purchase stock in so-called production corporations where the artists who control such corporations are performing on the NBC network."<sup>62</sup>

David Sarnoff, who did not care for most of these programs anyway, declined to pursue the comedians as vigorously as did Paley. "Leadership built over the years on a foundation of solid service cannot be snatched overnight by buying a few high-priced comedians," said Sarnoff. "A business built on a few comedians isn't a business worth being in." But Sarnoff was wrong: CBS moved ahead in the ratings in 1949 and remained there for the rest of Sarnoff's life. These so-called "Paley raids" had an enormously negative impact on the finances and structure of NBC. Sarnoff decided to fight CBS by taking the leadership in television programming, and eventually in the creation of color television.<sup>63</sup>

The third change in broadcasting in the 1940s and early 1950s had to do with the way sponsors financed programs. Paley decided during World War II that CBS needed to become more involved in the creative process. Instead of simply supplying the transmission facilities for programs created by advertisers, selling an

---

<sup>62</sup> Hilmes, p. 83; Paper, pp. 114–15; Barnouw, *The Golden Web*, p. 245.

<sup>63</sup> Bilby, pp. 252 and 249; Paper, p. 118; Bilby, p. 249. For details on the devastation at NBC following the "Paley raids," see Bilby, pp. 248–53. The advent of television is discussed below. Sarnoff died in 1971.

entire program to a single advertiser, CBS would produce the program and sell the advertiser a commercial “spot” of a minute or less within the program. Television programs, Paley already knew, would be too expensive for a single advertiser to sponsor. This new arrangement also assured the network that a sponsor could not take a successful program to a competing network. This system, which became known as the “magazine format,” became the standard in television, pioneered by NBC’s Pat Weaver on his successful *Today* and *Tonight* shows in the early 1950s.<sup>64</sup>

The taboo against the use of recordings also began to disappear. During the war, Americans discovered that a German company called AMPEX had developed a method of recording onto magnetic tape that was far superior in quality to the wax or aluminum discs made by American companies. American interests acquired the rights to this technology soon after the defeat of Germany. One of the most popular radio stars, Bing Crosby, saw in this technology a chance to edit his programs, thus limiting his performances to times when he was in good voice. NBC still preferred live broadcasts, so Crosby moved over to ABC with his tape recorder. ABC, which was less concerned about the “live” standard, also found it could save on overtime costs by doing repeat broadcasts for different time zones via tape. According to Hilmes, by 1948, both ABC and Mutual regularly employed transcriptions over the air. Meanwhile, in 1946, Congress passed the Lea Act, intended specifically to control the actions of the American Federation of Musicians. Among its other terms, the act prohibited unions from forcing radio stations to maintain a certain number of staff musicians. Soon afterward, radio stations across the country began dismissing their studio orchestras. When stations and networks

---

<sup>64</sup> Paper, p. 111; Barnouw, *The Image Empire*, pp. 59–60.

had available high-quality recording equipment and were unencumbered by union quotas and taboos against recorded broadcasts, there was very little reason to keep such an expensive program as the NBC Symphony on the air.<sup>65</sup>

The final—and most significant—change of the postwar period was the dawn of the television age. David Sarnoff had been predicting the emergence of television, and cycling RCA's profits into its research and development, since 1923. Sarnoff and NBC launched regular television programming at the World's Fair in 1939, only to stop it for purposes of national security during World War II, just as radio had been quieted during World War I.<sup>66</sup> After the war, the television boom continued, with so many new stations springing up that the FCC had to place a temporary freeze on granting licenses while it worked out new frequency allocations. This freeze lasted through the Korean War and was lifted in 1952, making the years 1948–52 a kind of twilight period for radio, since radio coverage was still more complete than television coverage. After 1952, television quickly supplanted radio and soon became a billion-dollar industry.<sup>67</sup> More than any other person, David Sarnoff, with his faith that RCA's technology and service was the foundation of the company's fiscal health, led the television revolution.

The advent of television, of course, had an enormous impact on network radio. Even the most popular radio performers, such as Bob Hope, saw their ratings decline in the late 1940s and early 1950s. Television, however, was not yet profitable, and radio was expected to shoulder the burden for the networks. The

---

<sup>65</sup> Hilmes, p. 144; Barnouw, *The Golden Web*, p. 245; Hilmes, p. 145; Seltzer, pp. 48–50.

<sup>66</sup> Sarnoff, *Looking Ahead*, pp. 88–100; Barnouw, *The Golden Web*, p. 127. Precious materials and electronic assembly lines were needed for wartime production.

<sup>67</sup> Hilmes, p. 120; Barnouw, *The Golden Web*, p. 285.

NBC Symphony's own Studio 8-H, the network's largest, was converted to a television studio in 1950, a sign of the changing emphasis in broadcasting.

According to Hilmes, however, what really killed network radio was not simply the growth of television, but the use of simulcasting, which involved the broadcasting of the same shows over both the radio and television networks. She continues:

Those still outside TV's reach or loyal to radio soon noticed a strange phenomenon: instead of shows developed specifically for radio, they were now listening to the simulcast soundtracks of shows produced for television, complete with inexplicable silences as some purely visual business occurred, or a sudden burst of laughter at something invisible to the radio audience.<sup>68</sup>

The NBC Symphony was presented in simulcast ten times starting in 1948, but the program, with its limited camera work, probably proved less visually interesting to audiences that were growing accustomed to shows like *I Love Lucy*, *Dragnet* and *Cheyenne*. By 1953, most television production would move to Hollywood, where the studios created filmed series. Television was less a "live" medium than radio.<sup>69</sup>

Finally, the advent of television caused a renewal of the battle for frequency allotments for education. This time educators scored a victory. In 1952 the FCC was persuaded to earmark 242 television channels for non-commercial use. The networks now supported the proposal, since the non-commercial stations ostensibly would not increase the competition for the advertising dollar. Commercial stations felt happily relieved of the kinds of obligation incurred by the battle over advertising on radio.<sup>70</sup> The networks were ready to launch into a highly commercial television

---

<sup>68</sup> Hilmes, p. 147.

<sup>69</sup> Hilmes, p. 151. These simulcasts are preserved—along with most of the NBC Symphony radio broadcasts—at the Museum of Television and Radio in New York.

<sup>70</sup> Barnouw, *The Sponsor*, p. 45.



era, an era when live programs like the NBC Symphony would seem hopelessly out of date and unprofitable.

Just as there were a number of reasons that had little to do with music for the creation of the NBC Symphony, so too was the demise of the orchestra largely due to external circumstances.

### CHAPTER 3

#### ESTABLISHING THE ORCHESTRA

Ultimate responsibility for the organization of the new orchestra lay with NBC's music department. And in truth, the NBC Symphony not was created anew for Toscanini. The existing orchestra, it is true, was largely replaced, but an NBC Symphony had existed long before Toscanini joined the company. NBC actively encouraged the myth that this was a brand new orchestra. In a press release on 17 September 1937, for example, the company referred to "the newly assembled orchestra, which the NBC has been organizing for several months."<sup>1</sup> Toscanini's letter of resignation from the NBC Symphony Orchestra, prepared by NBC in March 1954, spoke of "an orchestra to be created especially for me" and "the group of fine musicians whom you [Sarnoff] had chosen."<sup>2</sup>

But NBC had maintained a house orchestra right from the network's establishment in 1926. Radio stations and networks had created fine orchestras all along. As noted in chapter 2, broadcasters had several reasons to be generous in their employment of live musicians. NBC corporate memos refer to their ensemble as the House Orchestra or by the sponsor's name: in the mid 1930s, for example, the General Motors Symphony. The name NBC Symphony Orchestra was also

---

<sup>1</sup> "Toscanini To Begin Broadcasts Dec. 25," *New York Times*, 17 September 1937, p. 23, col. 1. Similar references in Olin Downes, "Toscanini Series," *New York Times*, 3 October 1937, sec. 10, p. 7, col. 1; "Behind the Scenes," *New York Times*, 10 October 1937, p. 12, col. 7; and "Orchestra Ready For Toscanini," *New York Times*, 14 October 1937, p. 22, col. 1.

<sup>2</sup> NBC Archives, box 166, folder 46. Many of the books on Toscanini also imply that the orchestra had been put together for the Maestro; see Ewen, *The Story of Arturo Toscanini*, p. 100; Marsh, *Toscanini and the Art of Orchestral Performance*, p. 36; Raynor, *Music and Society Since 1815*, p. 182. Haggin's *The Toscanini Musicians Knew*, pp. 240–41, and *Conversations with Toscanini*, pp. 17 and 142, also point out this general misconception.

used, most notably in Walter Damrosch's *Music Appreciation Hour*, more than a year before Toscanini took the NBC podium.<sup>3</sup> In fact, it was already a quality group. When Toscanini's appointment was announced on 5 February 1937, months before the supposedly "new" orchestra was created, a *New York Times* article discussed the fine orchestra already in existence:

The orchestra of the NBC, it is believed, can readily become a formidable rival for any symphonic body, since the players are among the best that money could hire. The first violin section alone contains six concert masters or previous concert masters of other symphony orchestras. The depression released many of the best orchestral musicians in the country from high positions that they occupied in symphonic circles, and a number of these was absorbed by the two great broadcasting orchestras formed by the NBC and the Columbia systems. They are potentially very high-powered symphonic organizations.<sup>4</sup>

In August 1937, NBC did attempt to dispel this rumor that the company was creating a brand new orchestra for Toscanini:

It was also denied that Mr. Toscanini would organize an entirely new symphony orchestra for the broadcasts. N.B.C. officials said he would have complete freedom in making personnel changes in the National Broadcasting Company Symphony Orchestra, but expressed doubt that these would be sweeping.<sup>5</sup>

At other times, however, NBC was willing to let the misunderstanding persist. The reason for this apparent ambivalence in this matter will become clearer when we discuss Artur Rodzinski's work for the NBC Symphony below. By fall 1937, about half of the NBC staff orchestra was replaced, with half again as many added to reach a full symphonic complement of 92.

Another myth about the "new" NBC Symphony Orchestra is that the idea for it was Sarnoff's: the responsible agent was John Royal, according to historian Erik

---

<sup>3</sup> NBC Archives, box 42, folder 14, and box 449, folder 6.

<sup>4</sup> "A. Toscanini to Conduct Symphony Orchestra in Radio Broadcasts," *New York Times*, 6 February 1937, p. 15, col. 1. Other sources suggest NBC at this time had five current or former concertmasters on its roster.

<sup>5</sup> "Toscanini Signs For Broadcast Series in Fall," *New York Herald-Tribune*, 6 August 1937, p. 10, col. 3.

Barnouw.<sup>6</sup> Barnouw's perspective is doubtless a valid one, since from 1942 he was employed by NBC as assistant to Lewis H. Titterton, manager of NBC's script division.<sup>7</sup> Royal, says Marek, "was a large, choleric man who would have ordered the execution at dawn of any negligent member of the staff, had he been able to do so."<sup>8</sup> There is little further on the origin of the Toscanini project in the NBC Archives; perhaps the plan emerged in conversation between Royal and Sarnoff.

The project's genesis was also owed in part to the success of the BBC Symphony Orchestra. The BBC Symphony Orchestra had been founded in 1930 by Roger Eckersley, Controller of Programmes at BBC, and Sir Thomas Beecham as a way of providing a permanent orchestra for the BBC and creating a high-quality competitor to the London Symphony Orchestra.<sup>9</sup> Permanent orchestras were rare in the 1920s, and frequent substitutions served to undermine an orchestra's sense of cohesion. As a Secretary of the Royal Philharmonic in London once said,

A, whom you want, signs; he sends B (whom you don't mind) to the first rehearsal; B, without your knowledge or consent, sends C to the second rehearsal, who, not being able to play at the concert, sends D, whom you would have paid five shillings to stay away.<sup>10</sup>

---

<sup>6</sup> This misconception can be found, for example in: Ewen, p. 99; Marsh, p. 36; Matthews, *Arturo Toscanini*, p. 79; and Sachs, *Toscanini*, p. 255; the one exception being Horowitz. More interestingly, this belief is still shared by the former members of the NBC Symphony I interviewed. See Barnouw, *The Golden Web*, p. 71.

<sup>7</sup> NBC Archives, box 220, folder 42.

<sup>8</sup> Marek, pp. 254–55.

<sup>9</sup> Kenyon, *The BBC Symphony Orchestra*, pp. 8–34. Beecham dropped out of the planning before the orchestra was launched.

<sup>10</sup> *Ibid.*, p. 8.

The BBC offered its players a full-time, year-round contract, “the most revolutionary aspect of the whole BBC orchestral proposal.”<sup>11</sup> NBC offered the same when it began auditions for the Toscanini group.

The BBC decided to employ 114 players, to be divided in two different segments for various other miscellaneous broadcasts: a small symphony orchestra of 78 for certain symphonic works, and a theater orchestra of 36 for dramatic programs, musical comedies and the like; and in other configurations as a light orchestra of 67, or a popular orchestra of 47.<sup>12</sup> The NBC Symphony would follow this general precedent: a high-profile orchestra that could be broken down to smaller units for other shows.

The players at the BBC were the finest in the country, and the opening concert of the full orchestra under the baton of Adrian Boult on 22 October 1930 was an unqualified success, immediately establishing the orchestra to be without rival.<sup>13</sup> Toscanini first appeared as guest conductor of the BBC Symphony in the Summer Music Festival of 1935, to great acclaim, and reappeared in late May and early June of 1936, not long before the thought of bringing him back to America was presumably conceived.<sup>14</sup>

Executives at NBC were working on several similar art music projects. One of the most significant was the plan to broadcast the Philadelphia Symphony Orchestra with Leopold Stokowski. The Philadelphia Orchestra was at the peak of

---

<sup>11</sup> Ibid., p. 44. The players were to average 120 hours every four weeks, increased to thirty-six hours a week during the Proms.

<sup>12</sup> Ibid., p. 35. After 1931, these were known as the BBC Studio Symphony Orchestra and the BBC Light Orchestra in both divisions (p. 70).

<sup>13</sup> Ibid., p. 56.

<sup>14</sup> Sachs, pp. 235–36, 259.

its reputation in the mid 1930s, and Stokowski—who appears in the story of the NBC Symphony from the early 1940s—was perhaps the strongest advocate of broadcasting among first-rank orchestral conductors. RCA Victor became interested in broadcasting Stokowski from the fall of 1935, either with a remote pickup in Philadelphia or when the Philadelphia Orchestra visited New York. Stokowski, ever the businessman, submitted a proposal to NBC to inaugurate a series of Sunday afternoon broadcast concerts from New York, the repertoire consisting entirely of music the Philadelphia Orchestra had recorded with RCA Victor. NBC would also broadcast the concerts from Philadelphia, including the Youth Concerts. Here Stokowski envisaged young people all over the country singing along with the orchestra on the radio just as his audience did. But the proposal interfered with an established General Motors program on Sunday afternoons and the cost was prohibitive. Meanwhile, the RCA family decided to sponsor the Philadelphia Orchestra's national tour during April and May of 1936. RCA Manufacturing was the primary sponsor of the tour and NBC Artists Service did the booking. NBC broadcast several concerts; and local RCA distributors were urged to sponsor commercials for the events on local stations.<sup>15</sup>

In the summer of 1936, the Philadelphia Orchestra entered into a contract with CBS for a 26-week series of concerts. NBC had passed over the opportunity because, as one executive put it,

at the time that we were advised that the contract was to be signed, we were not in a position to offer any commercial account, and from a sustaining standpoint it was not felt that with our participation in the Metropolitan Opera broadcasts that we could not undertake an additional expenditure of the size needed by the Philadelphia Orchestra. It is estimated that if the Columbia series runs for

---

<sup>15</sup> NBC Archives, box 50, folder 26.

twenty-six weeks that it will net to the orchestra between \$60,000 and \$75,000, depending upon the size of the orchestra used.<sup>16</sup>

NBC was increasingly conscious of CBS's artistic hegemony both with such outside broadcasts as the New York Philharmonic as well as CBS's in-house programming. In February 1937, Norman Morrell told John Royal that a common joke around the music department was the story that an NBC house conductor, upon discovering a rare manuscript in one of the studios, had to take it over to CBS to have it appraised.<sup>17</sup>

CBS had indeed made remarkable strides during the 1930s. As it pointed out in its "Resume of Broadcasting Activities During 1937," it had increased its broadcast hours of serious music from 368 to 613 between 1933 to 1937, and the number of broadcasts of serious music from 634 to 1231 per year. In 1937 alone, CBS commissioned works by seven major American composers: Louis Gruenberg, Marc Blitzstein, Howard Hanson, Walter Piston, William Grant Still, Aaron Copland and Roy Harris. The brochure continued:

In addition to these works commissioned specifically by Columbia for radio broadcasting, the network presented eighteen world premieres, sixteen American premieres, and 60 first-American broadcasts of important contemporary and unfamiliar old works.

Many of the world's outstanding composers participated in the performances of their own music over the Columbia network during 1937, including Cadman, Blitzstein, Toch, Prokofieff, Tansman, Chavez, Gruenberg, Piston, Hindemith, Enesco, Ganz and Stravinsky. As usual, more than twenty of the world's leading symphony orchestras broadcast on Columbia.<sup>18</sup>

CBS also proudly announced an eighth season of exclusive broadcasts of the New York Philharmonic. In a pointed jab at NBC, which had recently announced

---

<sup>16</sup> D. S. Tuthill to David Rosenblum, NBC Archives, box 50, folder 26.

<sup>17</sup> Norman Morrell to John F. Royal, NBC Archives, box 52, folder 61.

<sup>18</sup> "A Resume of CBS Broadcasting Activities During 1937," p. 26. NBC Archives, box 52, folder 61.

the hiring of Toscanini, CBS praised the Philharmonic for “abandoning the star-conductor system” by entrusting “its artistic destiny to John Barbirolli, probably the most significant young figure on the horizon of interpretive music.”<sup>19</sup>

NBC had been contemplating ways to take advantage of Toscanini’s marquee value ever since his retirement from the New York Philharmonic in 1936. Even before Toscanini left the Philharmonic, NBC had tried to broadcast a concert refused by CBS.<sup>20</sup> NBC-Blue picked up Toscanini’s concert from the Salzburg Festival on 8 August 1936.<sup>21</sup> NBC also worked through that summer to secure American broadcasting rights of the inaugural concerts of the Palestine Symphony (later the Israel Philharmonic).<sup>22</sup> NBC solved a major technical dilemma only to find from Branislav Hubermann that it had been outbid by CBS—\$1,500 to NBC’s \$500. NBC matched the offer, and the first broadcast of the Palestine Symphony over NBC-Blue was an artistic success.<sup>23</sup>

By late 1936, Sarnoff was contemplating a twenty-five week American tour for Toscanini and the New York Philharmonic the following April. Toscanini had already told the Philharmonic’s manager, Bruno Zirato, that he would consider returning for a tour. But Toscanini pulled out, angry over the Philharmonic’s decision to appoint John Barbirolli as his successor.<sup>24</sup> NBC, in short, had long

---

<sup>19</sup> Ibid., p. 27.

<sup>20</sup> NBC Archives, box 50, folder 49. CBS decided to broadcast of the concert on 29 April 1936 after all.

<sup>21</sup> Ibid. See Sachs, pp. 245–48, for details on the festival.

<sup>22</sup> Ibid.; Sachs, p. 249.

<sup>23</sup> NBC Archives, box 50, folder 49, and box 108, folder 6. The broadcast still suffered from technical problems, however.

<sup>24</sup> NBC Archives, box 50, folder 49; and Sachs, p. 254.



wanted to get Toscanini on the air, and in 1937 the time was right to make the grand gesture.

# 1

## ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA

Toscanini, born in 1867, possessed that rare combination of enormous fame and genuine talent that made him attractive to musical institutions around the world. He conducted from memory, due to poor eyesight, a memory he could rely upon to retrieve measure numbers in rehearsals or hear mistakes in orchestra parts. His ear was also remarkable. There are countless stories of his uncanny ability to balance a chord by minute adjustments to instrumental dynamics, and of his being able to detect subtle imperfections of one instrument in a complex chord—again, all without consulting a score. Each time he conducted an opera or symphonic work, he studied the score as if for the first time. Most music critics adored him because of this commitment; hearing a Toscanini performance, they too felt they were rediscovering the composer's intentions. This passion for a work's integrity led him to make important operatic reforms: he eliminated the standard cuts in operas; refused to allow encores that interrupted the drama; insisted upon darkness in the opera houses; and even demanded that women on the ground floor remove their hats. When he turned to conducting symphonic music, Toscanini restored standard cuts and much of the original orchestration.

For all his success, Toscanini was never a happy man. Jealous of his rivals and inclined to gossip, Toscanini often treated colleagues and even friends cruelly. Whenever he was given a joint appointment with another conductor, he did everything he could to eliminate the other conductor: this happened with Mahler at the New York Metropolitan Opera (1908–15); with Furtwängler and Mengelberg at the New York Philharmonic (1926–36); and with Stokowski at NBC. The rise of

fascism in Italy caused him great anguish; at one point he was attacked by an angry mob of Mussolini sympathizers for refusing to precede his performances with the fascist anthem *La Giovinezza*. His ferocious anger, unleashed at lazy musicians and aggressive photographers, was legendary.

One of the central characters in the story of Toscanini's NBC appointment is *New York Post* music critic Samuel Chotzinoff. "Chotzie," as nearly everyone called him, had first met Toscanini in Italy in 1926 when he was a music critic for the *New York World*; earlier he had been accompanist to such stars as Jascha Heifetz, whose sister Pauline he later married.<sup>25</sup> Chotzinoff was a quiet and timid man who could nevertheless form lasting friendships with Toscanini and David Sarnoff, friendships that survived the NBC Symphony.

In the late fall of 1936, as the story goes, Sarnoff gave Chotzinoff a lift home from a concert in his car, and suddenly offered him a job at NBC without "the faintest idea" of what kind of job the music critic would do for the company.<sup>26</sup> If it is true that the matchup of Toscanini and NBC was John Royal's idea, Royal must have done his part before 19 November 1936, when he sailed for South America for the holidays; by this time Chotzinoff had already been hired.<sup>27</sup> On 13 December 1936 Chotzinoff signed a temporary one-year contract with NBC. Based on memos in February and April 1937, it is clear the network had trouble deciding how much to pay him, perhaps because his position was so nebulous.<sup>28</sup>

---

<sup>25</sup> Chotzinoff, *Toscanini: An Intimate Portrait*, p. 3. This source has numerous inaccuracies.

<sup>26</sup> Chotzinoff, p. 69.

<sup>27</sup> NBC Archives, box 108, folder 4.

<sup>28</sup> NBC Archives, box 93, folder 66; Royal to C. W. Fitch, 20 February 1937, and Maureen O'Connor (Secretary to John Royal) to C. W. Fitch, 26 April 1937, NBC Archives, box 93, folder 66. Starting 1 May 1937, he was paid \$100 a week, but received almost double that when his contract was renegotiated the following year (box 108, folder 11).

Sometime that winter, Sarnoff instructed his new employee to send a cable to Toscanini to offer him the nationwide tour with the Philadelphia Orchestra. Toscanini wired back: "Thank you dear friend no."<sup>29</sup> Sarnoff was undaunted, says Chotzinoff:

"Suppose," [Sarnoff] went on calmly, "we offered to *create* an orchestra for him—a *radio* orchestra. Would he go for that?" I shook my head pityingly. No. I was certain he would not. He had no interest in radio. His Sunday matinees with the Philharmonic Symphony were broadcast, but for him they were just concerts. Radio was mechanical, like recording. For many years he had refused all offers to record. He would refuse to be primarily a radio conductor.

"Very well," said Mr. Sarnoff, "I want you to go to Milan and get him."<sup>30</sup>

Chotzinoff sailed for Milan to meet with Toscanini and his wife. He spins an entertaining story of these negotiations in *Toscanini: An Intimate Portrait*, telling how he overcame Mrs. Toscanini's resistance in long negotiations under the covers of a bed in a cold hotel room. He finally won Toscanini over, he says, by reading him a newspaper story of how canaries had been overheard singing along to a Toscanini broadcast of the last movement of Beethoven's Ninth.<sup>31</sup> In fact, Toscanini was already sold on the idea. Charles O'Connell, Music Director for RCA Red Seal Records, notes that Toscanini was bored in his retirement, and the political events in Italy were causing him great distress.<sup>32</sup> Erich Leinsdorf describes meeting Toscanini en route from Tel Aviv to Rome:

Now he was in a hurry to reach Milan, where an emissary from David Sarnoff and the National Broadcasting Company had arrived to submit plans for a new symphony orchestra, formed especially for him. He was as pleased and excited by this prospect as anyone could be. It was obvious that he wanted to return to New

---

<sup>29</sup> Chotzinoff, p. 70.

<sup>30</sup> Ibid., p. 71. The implication that Sarnoff had the brainstorm for the NBC Symphony Orchestra on the spot is certainly false, however.

<sup>31</sup> Ibid., pp. 72, 79–81.

<sup>32</sup> O'Connell, pp. 113–15.

York, less than a year after having given up his post with the Philharmonic there.<sup>33</sup>

By 21 January 1937, the documents show, NBC's strategy was clear:

We will provide the orchestra without cost for two charity performances for any cause Maestro Toscanini may select.

Attached is a list of the orchestra instrumentation, with the heads of each section. We will be glad to augment our orchestra to full symphony strength and cooperate with the Maestro in securing the best available men. Naturally, we will leave the matter of rehearsals to the discretion of the Maestro.<sup>34</sup>

Sarnoff telegraphed these details to Chotzinoff in Milan, and Chotzinoff borrowed a neighbor's typewriter to draw up the contract on 4 February 1937.<sup>35</sup> It reads as follows:

The National Broadcasting Company of America, represented legally in these negotiations by Samuel Chotzinoff, and Arturo Toscanini do hereby enter into and accept the following agreement:

1. Maestro Arturo Toscanini agrees to conduct exclusively from N.B.C. studios New York for broadcasting over its radio networks ten symphonic performances during a period of ten weeks beginning December 1937; and to perform no other engagements in United States between now and expiration of that period, except under N.B.C. auspices.
2. N.B.C. will furnish and Maestro Toscanini will rehearse and direct for these programs its orchestra known as N.B.C. Symphony Orchestra.
3. N.B.C. agrees to furnish first class orchestra for these programs subject to Maestro Toscanini's approval.
4. These programs shall be sponsored only by N.B.C. or R.C.A. or by wholly owned members of the R.C.A. family.
5. N.B.C. agrees to pay Maestro Toscanini for foregoing concerts total sum of forty thousand American dollars, plus the amount of American income tax payable by Maestro Toscanini on this sum.
6. N.B.C. agrees to furnish its orchestra free for two benefit concerts in Carnegie Hall; N.B.C. to have the right to broadcast these benefit concerts.

(signed)

Arturo Toscanini  
Samuel Chotzinoff

(Representing N.B.C. of America)<sup>36</sup>

---

<sup>33</sup> Leinsdorf, *Cadenza*, pp. 47–48.

<sup>34</sup> John Royal to George Engles, NBC Archives, box. 108, folder 7.

<sup>35</sup> Marek, p. 213, and Chotzinoff, p. 83. Sarnoff did not, as Chotzinoff says, leave the creation of the contract up to Chotzinoff (p. 82).

<sup>36</sup> NBC Archives, box 57, folder 30. Also rpt. in Marek, pp. 212–13.

A plan hatched at the end of the 1936 and signed at the beginning of February provided yet another triumph of the Communications Era. News of the Toscanini appointment was leaked first to the Italian newspapers and then the world since the fascists had tapped Toscanini's phone.<sup>37</sup> A press release from NBC followed on 5 February.<sup>38</sup> Response in New York and across the country was euphoric.<sup>39</sup>

Toscanini accepted this position in part as revenge on the New York Philharmonic. He had hoped to see the post go to Artur Rodzinski, conductor of the Cleveland Orchestra, not Barbirolli.<sup>40</sup> Rodzinski's wife thought Arthur Judson the villain in this story:

In reply to the criticism that appeared in the press, the Philharmonic management said that Barbirolli would "grow and develop artistically" while working with the orchestra. One can hardly deny that Barbirolli learned much in the three years he spent with the Philharmonic, but, then, few conductors in their conservatory years ever had so fine an orchestra to teach them their craft. While the Philharmonic learned several pieces by Elgar from him, Barbirolli learned to conduct from them. . . .

No one doubted his talent . . . , but he was not at all ready to assume the helm of an orchestra of the importance and cultural responsibility of the Philharmonic. He was well-mannered, however, and in the jaws of such an opportunity, inclined to be deferential—especially to Arthur Judson. The power-loving manager had gnawed his lip and chewed his cigar through an eleven-year Toscanini reign. With Maestro gone, Judson saw his chance to take control. Barbirolli would program according to the manager's tastes, invite the right soloists and conductors (all from the Columbia Artists' stable), and generally behave himself. Judson knew that in Rodzinski he would have another strong-willed, musically-independent artist of the Toscanini and Stokowski stripe, a man who would take no orders, program as he please, and invite soloists of his own choosing. With Barbirolli, Judson could consolidate his power over America's musical life.<sup>41</sup>

---

<sup>37</sup> Sachs, p. 256.

<sup>38</sup> "A. Toscanini to Conduct Symphony Orchestra in Radio Broadcasts," *New York Times*, 6 February 1937, p. 15, col. 1.

<sup>39</sup> Marek, p. 219.

<sup>40</sup> Toscanini's anger over the appointment of his successor is documented in Horowitz, p. 157, Sachs, pp. 254–5, and Halina Rodzinski, *Our Two Lives*, pp. 151–53.

<sup>41</sup> Rodzinski, pp. 151–52.

It is thus not a surprise that Toscanini insisted, right from the start, that NBC also hire Rodzinski to audition and train the orchestra for him.<sup>42</sup> Polish-born Artur Rodzinski had come to America in 1927 to serve as assistant to Stokowski. Then, in 1929, he had taken over the leadership of the Los Angeles Philharmonic. In 1933, he moved to Cleveland. Rodzinski had developed a reputation for building orchestras and for imposing iron discipline. Rodzinski's wife, Halina, received a letter from Cia Toscanini, the Maestro's daughter-in-law, who said that the entire household felt badly about Rodzinski being passed up for the Philharmonic appointment, and that "if Toscanini agreed to return to America it was because he wants to give a lesson to the Philharmonic."<sup>43</sup> For Rodzinski, "nothing could have given [him] a sweeter taste of artistic revenge" than to work for Judson's rival.<sup>44</sup> He took on the NBC job in addition to his duties at Cleveland.

When Rodzinski began his job at NBC, he found the network unwilling to make many changes in the orchestra's roster, at least at first:

When Artur was contracted for the job of putting together the new orchestra, he quickly learned that NBC intended merely to augment its existing radio group, perhaps picking up a few good new men who would only play Toscanini's concerts. As soon as Artur understood that this was NBC's thinking, he sat down and wrote a long memorandum to David Sarnoff, president of Radio Corporation of America, NBC's parent company. In it he carefully detailed all the reasons why an orchestra so composed would never satisfy Toscanini. Such a conductor should not be asked "to perform with a second-rate fiddle," Artur reasoned, and NBC's management agreed, but only after long detailed conversations was my husband given the *carte blanche* he required to fashion a first-rate instrument for his beloved Maestro.<sup>45</sup>

---

<sup>42</sup> In the telephone conversation between Chotzinoff and Sarnoff on the night Toscanini signed the contract, transcribed and rpt. in Marek (pp. 213–16), Sarnoff asked, "What is this idea about Rodzinski?" Chotzinoff replied, "Because he likes him very much. He likes Rodzinski very well, and he thinks he would be happier if Rodzinski will choose the orchestra for him." Sarnoff agreed to discuss the matter with Rodzinski over lunch on 9 February (p. 214).

<sup>43</sup> Rodzinski, p. 159.

<sup>44</sup> *Ibid.*, p. 159.

<sup>45</sup> Rodzinski, p. 159–60. Horowitz, pp. 160–61, also discusses this point.

Later on, NBC would imply that its intention all along had been to create a new orchestra for Toscanini. But in fact, the record of NBC's frugality during the 1930s supports Halina Rodzinski's memory: NBC did not consider making significant changes to the roster before Rodzinski demanded them..

## 2

## THE NBC MUSIC DEPARTMENT IN 1937

The three most important men in the NBC music division in the mid 1930s were Frank Black, H. Leopold Spitalny, and Walter Damrosch. Frank Black, born in 1894, was a tall, dour man who wore round black glasses and was nicknamed by the orchestra players "The Undertaker."<sup>46</sup> He was given a position as music director at NBC in 1928, and he took over the job of general music director from Erno Rapee on 5 December 1932, a position he maintained until 1948. He was a successful arranger at NBC, and also made several recordings with the orchestra.<sup>47</sup> Black directed most of the sustaining programs on the two NBC networks, prepared the necessary arrangements, and was paid extra for conducting commercial shows.<sup>48</sup>

Leo Spitalny, union contractor and sometime conductor, was generally disliked by the orchestra.<sup>49</sup> There was good reason for this sentiment: in his memos to NBC superiors, he projected a cavalier attitude about the fate of the players and

---

<sup>46</sup> Josef Gingold, interview with the author, 23 April 1993.

<sup>47</sup> "Frank Black," Sorab Modi, *New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, 1986, v. 1, p. 224; NBC Archives, box 90, folder 33.

<sup>48</sup> For example, when he conducted the General Motors Program on Sunday nights from 8:00–9:00 PM over NBC-Blue in the fall of 1934, he was given a separate contract from the NBC Artists Service at the rate of \$270.00 per broadcast (NBC Archives, box 90, folder 32).

<sup>49</sup> Leonard Sharrow, interview with the author, 23 April 1993.

was on the whole much more concerned about using the orchestra at peak efficiency than with the fate of his union brothers. In October 1935, for example, he wrote to John Royal:

As soon as I became associated with the National Broadcasting Company, the first thing that I did was to find out how we could employ most of our orchestra without any additional expense. . . . I eliminated a great deal of unnecessary cost on our orchestra which prevailed in the past. For example, I found that there were five steady cellists when only four were needed and the work was divided among them. The additional expense of \$100 per week was unnecessary. Every so often we may need to engage a cellist for a program like the String Symphony which means spending an additional \$25.00 for that program only but we are still ahead one man's salary.

On the orchestra staff there were three men, a trumpet, a trombone, and a piano player, who were here a long time but were only able to do one type of work (concert). When I began here, I found that whenever there was a popular program, these men were not scheduled and it was necessary to engage outside men to fill their places. I inquired what the reason was for spending approximately \$200 to \$250 a month for each man and I was told that these were men were not able to do the popular type of programs. I immediately eliminated these men by engaging men who could perform all types of work which is required in our organization. This was quite a saving as well as an improvement.

I am now dismissing an accordionist who has also been here for a long time, as he is of no use at present for the type of programs we now produce.<sup>50</sup>

Spitalny was so efficient in his scheduling, in fact, that the net result was a loss in overtime pay for most of the musicians in the house orchestra, causing the players to complain to the union that Spitalny was a "company man" rather than a "union man."<sup>51</sup> Players apparently complained to NBC management, since Spitalny in May 1936 felt compelled to clear his name.

I would appreciate it greatly if you would not pay any attention to statements made by anonymous letters or otherwise. Anyone who does not like the existing conditions can quit and I can always fill their places with better men. For your information, since I have been here I have made quite a few changes and every change has been an improvement.<sup>52</sup>

---

<sup>50</sup> NBC Archives, box 41, folder 53.

<sup>51</sup> By 1936, he boasted to his superiors that he had virtually eliminated overtime payments, which had cost the company \$2,000 to \$3,000 per week total (NBC Archives, box 50, folder 21).

<sup>52</sup> NBC Archives, box 50, folder 21.



At the end of the year, Royal wrote to NBC president Lenox Lohr concerning Spitalny:

Since I have been with the National Broadcasting Company I have heard rumors that the contractor in the Orchestra Department was a grafter and making himself rich with kick-backs from the musicians. . . .

In my opinion, Mr. Spitalny is not accepting gratuities in any form. He is a man who has a good reputation in the music field for many years, and was a very expensive man at Paramount in Chicago. He has been valuable to us since he came to us as a contractor because of his popular standing with the Local Musicians Union. . . .

Mr. Frank Black, in charge of our Orchestra Department, is a man of high integrity and he holds the same feeling about Mr. Spitalny.<sup>53</sup>

Spitalny's frugality, however, did not extend to his own conducting. NBC's David Rosenblum wrote to Royal in August 1936 that Spitalny had conducted four sustaining programs for a fee in July when regular conductors could have handled the programs without expense. "I still feel that the [contractor] should be divorced from actual conducting or playing and thus remove possible embarrassments and temptations in connection with his regular work of scheduling."<sup>54</sup>

The grand old man of the NBC music division was Walter Damrosch. Born in 1862 in Germany, he earned his reputation at first as an opera conductor, serving as assistant conductor to his father Leopold at the Metropolitan Opera. He succeeded his father as conductor of the Oratorio Society and New York Symphony Society, directing the latter until the orchestra's merger in 1928 with the New York Philharmonic. In 1927, less than a year after the network's founding, he was appointed musical adviser to NBC.<sup>55</sup> He had conducted the New York Symphony over NBC in the network's inaugural broadcast, the first orchestral broadcast

---

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> H.C. Colles/R. Allen Lott, *New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, 1986, v. 1, p. 565.

relayed coast-to-coast, and became a mainstay of NBC's music programming with his popular *Music Appreciation Hour*, broadcast every Friday morning during the school year since 1928.<sup>56</sup>

Damrosch was paid handsomely: a \$4,500 per year salary in the 1935–36 season plus \$1,000 per broadcast—equaling \$26,000 for twenty-six weeks.<sup>57</sup> Damrosch felt, in turn, a great loyalty to NBC. Damrosch was willing to testify before the House of Representatives in behalf of NBC, helping the public and government relations which were critical to the network in the 1930s.<sup>58</sup>

NBC was skilled at exploiting Damrosch's good reputation for its political ends; on 5 October 1937, for example, Royal wrote to the Commissioner of the FCC to remind him of the quality of Damrosch's work.<sup>59</sup> Damrosch also guest conducted other programs over NBC, such as the *Magic Key of RCA*, and wrote several compositions which were heard over the air.<sup>60</sup> NBC published a teacher's guide to the *Music Appreciation* broadcasts, and Damrosch became one of the most revered figures in American education.

His Friday mornings with the orchestra for the *Music Appreciation Hour* started with a rehearsal from 9:30 to 10:30 and finished with a broadcast from 11:00 to 12 noon. The show used an average of thirty-one members of the House

---

<sup>56</sup> NBC Archives, box 45, folder 40.

<sup>57</sup> NBC Archives, box 45, folder 40. Damrosch was earning the equivalent of over \$200,000 a year in 1994 dollars from NBC—in the depths of the Depression!

<sup>58</sup> NBC Archives, box 53, folder 7.

<sup>59</sup> "Ten years is a long time in radio. Those of us who are on the inside of broadcasting realize this far better than the general public, and we are therefore in a position of appreciate far more than they the resumption on October 15th of a program which for ten successive years has been a successful example of wide-scale education: the NBC Music Appreciation Hour under Dr. Walter Damrosch." NBC Archives, box 108, folder 15.

<sup>60</sup> Ibid. Damrosch was paid an additional \$500 for each *Magic Key* program.

Orchestra during the 1935–36 season and several extra players—up to twenty, depending on the kind of program scheduled, and averaging fourteen. On occasion, he also brought in singers, harpsichordists, and pianists. The House musicians were charged out at a rate of \$10 a program, the extra players at \$18 a show, making an average cost of \$541 per week for the orchestra, plus an occasional charge for additional talent.<sup>61</sup>

Damrosch was bitter over Toscanini's arrival. "It seems strange and even pathetic," he wrote to Royal, that "I should be compelled . . . to insist that I must be accorded at least the same courtesies and respect as our distinguished guest conductors like Rodzinski, Monteux, Toscanini, etc., enjoy." Damrosch believed that he had created the NBC Music Department's orchestra. His letter continued:

Ten years ago the NBC had only a small orchestra for jazz and other light music. I therefore engaged the orchestra for my concerts from my regular New York Symphony players. Gradually the taste for better music developed and the NBC was in a position to engage an orchestra permanently of whom about thirty-five were of the caliber for symphonic music, including all first instruments and most of the seconds. To these I added excellent strings which because of the general depression were easily obtained.<sup>62</sup>

But after Toscanini arrived, Damrosch was no longer announced as conductor of "The NBC Symphony."<sup>63</sup> For the first time, Damrosch found his rehearsal pirated of his best players, who, because of the increasingly tight schedule, were needed in commercial shows or were too exhausted from Toscanini's rehearsals to attend. Chotzinoff, for one, made no secret of the fact that he thought Damrosch's children's broadcasts were silly, although Royal was quick to defend them:

---

<sup>61</sup> NBC Archives, box 45, folder 40. Singers were charged out at \$15 a program, while the cost of the others, totaling about \$500 for the entire season.

<sup>62</sup> 7 February 1938, NBC Archives, box 60, folder 6.

<sup>63</sup> He is so listed on 18 December 1936 (Script of NBC Music Appreciation Hour, NBC Archives, box 449, folder 6).

Regardless of what Mr. Chotzinoff thinks of Damrosch, literally millions of school teachers and students hear him, and they think he is an important part of their musical life. We sold 139,337 note books and manuals this year, and have distributed some 6,000 of them free.<sup>64</sup>

In the 1938–39 season, Damrosch's show was taken off the Red Network; some of the Blue affiliates dropped it as well.<sup>65</sup> Royal was disturbed by this trend:

I would like to call attention to the fact that Dr. Damrosch was originally on both networks. We then cut to one network. Then we changed it from the morning until the afternoon. We had him on the West Coast and took him off the West Coast. It is now my understanding that a number of the stations he had last year are on a thirty-day option to General Mills, and if they choose to exercise the option, Dr. Damrosch's network will be reduced by 83 stations. I am sure that the company knows that books are sold to teachers and students on the basis of their hearing certain stations. If they do not hear them, there is trouble.<sup>66</sup>

This process continued over the next few years.

The cost of the orchestra was of great concern to NBC throughout the 1930s. From 1930 to 1934 the orchestra's budget was lowered from \$960,000 to \$600,000, but the net loss actually increased, from \$400,971 to \$469,470—the orchestra having generated less and less revenue as time went by.<sup>67</sup> Royal and the NBC accounting office constantly admonished Frank Black and others to save money. Whenever a musician left or took a leave of absence or a vacation, NBC tried to replace the player at a lower salary:

In connection with summer vacation replacements of house musicians, please make these replacements from the lowest possible salary bracket as provided in our agreement with the Union. Unless there is some important reason for not doing so, please replace your \$140.00 a week men with those on a \$100.00 and \$80.00 a week basis.

---

<sup>64</sup> Royal to Sarnoff, *Chotzinoff Reports*, 20 April 1937, NBC Archives, box 108, folder 10.

<sup>65</sup> Royal to Lohr, 15 June 1938, NBC Archives, box 108, folder 23.

<sup>66</sup> Royal to Trammell, 22 May 1939, NBC Archives, box 108, folder 33.

<sup>67</sup> NBC Archives, box 90, folder 32. The figures represent the cost of musicians, staff conductors and contractors.

Let me repeat again that it is essential that we effect a further substantial economy in our orchestra costs, particularly during these next summer months. I know you are fully sympathetic with this problem and will give every assistance.<sup>68</sup>

In the fall of 1934, NBC decided to return all over-scale players to scale, regardless of the inevitable loss of staff.<sup>69</sup> NBC was also alarmed about the amount of overtime the company was paying its musicians, even though Frank Black was confident that paying overtime reduced the need for extra players, thus reducing the total cost to the company.<sup>70</sup> Throughout all this, NBC was engaged in delicate negotiations with the American Federation of Musicians. NBC had attempted to enact a 10% reduction in the base scale in early 1934, which the union protested.<sup>71</sup> In March 1936, after long negotiations, the union won a group of concessions from the networks:

- 1) The thirty-three-hour week was reduced to a thirty-hour week with no loss in pay;
- 2) Minimum pay was established at \$140 per week for commercial programs, and \$100 per week for sustaining, based on a thirty-hour, six-day week;
- 3) Musicians were limited to working a maximum five consecutive hours within eight, rather than five consecutive hours within ten;
- 4) Base-scale payment for house conductors was set at 1 3/4 scale.<sup>72</sup>

---

<sup>68</sup> Alfred H. Norton to Frank Black, 28 June 1934, NBC Archives, box 90, folder 32.

<sup>69</sup> Norton to Black, 16 October 1934, NBC Archives, box 90, folder 32. In March 1934, twenty-two of the orchestra's sixty-two members were paid over scale.

<sup>70</sup> Royal to Black, 20 June 1933, and Black to Royal, 21 June 1933, NBC Archives, box 90, folder 15. Also Spitalny to Royal: "It may appear on the charts as if we were saving money by abolishing the overtime but in reality we are spending more by using outside units." 30 October 1935, NBC Archives, box 41, folder 53.

<sup>71</sup> Norton to Black, 24 March 1934, NBC Archives, box 90, folder 32.

<sup>72</sup> "Radio Musicians Win Pay Increase," *New York Times*, 27 March 1936, p. 24, col. 1.

Union demands that the networks employ more musicians may in fact have been a factor in the decision to create the expanded orchestra for the Toscanini project.<sup>73</sup>

The house orchestra had about sixty players prior to Toscanini's arrival. By 1936, it was regularly divided into three units: the Concert Unit, containing most of the orchestra, for classical music; the Large Dance Unit, performing lighter fare; and the Salon Unit of thirteen musicians, consisting of strings, woodwind, drums, piano, and harmonium.<sup>74</sup>

This orchestra was the central feature of several programs. In September 1935, NBC launched one of its most successful music shows, sponsored by its parent corporation, *The Magic Key of RCA*. Frank Black conducted the NBC Symphony Orchestra in this variety show, which included concert music, arias with various soloists, and live sports announcements by J. B. Kennedy. The show was broadcast on Sundays from 2:00 to 3:00 PM, with a rehearsal usually from 11:00 AM until the program began.<sup>75</sup>

Another important show was the *Cities Service* Program, sponsored by the Boston-based petroleum company of the same name, directed by Frank Black and heard Friday evenings 8:00–8:30 over NBC-Red. In April 1936 this program won an award as from the Executive Committee of the Women's National Radio Committee for the best light music on the air.<sup>76</sup>

---

<sup>73</sup> Horowitz, p. 154.

<sup>74</sup> Spitalny to Royal, 13 July 1936, NBC Archives, box 50, folder 21.

<sup>75</sup> Sample shows preserved at The Museum of Television and Radio in New York. NBC Archives, box 50, folder 21.

<sup>76</sup> NBC Archives, box 45, folder 9; and box 220, folder 42.

NBC was particularly proud of the NBC Home Symphony, which premiered Saturday, 3 October 1936, from 6:35 to 7:00 PM over NBC-Blue. In this ingenious program, conductor Ernest LaPrade led the NBC Concert Orchestra in short concert works while the listeners at home played along on their instruments. Carl Fischer, Inc., and others sold packages of sheet music for \$1.00 each at local music dealers or direct from NBC. The pitch A-440 was sounded at the beginning of each program for tuning, and the conductor gave instructions throughout the program. It was truly an "All-American Orchestra." The show's advertisement reasoned that "the NBC All-American Orchestra therefore provides an opportunity to members of high school orchestras to learn, through cooperation with a professional orchestra, the traditional tempi and interpretation of works which they are studying in their school orchestras." Each composition was repeated at least once within the series of ten concerts.<sup>77</sup>

Another music education program was *Alice in Orchestralia*, a fifteen-minute program for children inaugurated in 1934 whose "primary purpose was to dramatize the orchestral instruments for the entertainment and instruction of juvenile listeners."<sup>78</sup> Part of the orchestra was also involved with yet another show, the NBC String Symphony, under Frank Black, 4:00 to 4:30 PM Sundays, over NBC-Red.<sup>79</sup>

Over at CBS, the Columbia Symphony Orchestra, primarily under the direction of Howard Barlow, gave comparable programs. During the 1936–37 season, for instance, the orchestra gave a series of Friday afternoon concerts,

---

<sup>77</sup> NBC press release, NBC Archives, box 48, folder 31, and box 45, folder 20.

<sup>78</sup> NBC Archives, box 90, folder 33.

<sup>79</sup> NBC Archives, box 220, folder 42. The String Symphony used about 31 players (box 108, folder 14).

starting at 2:45, directed by Eugene Goossens; Pop Concerts generally on Tuesday afternoons at 4:30; a program of classical music to appeal to the layman called *Everybody's Music*; and a number of chamber music concerts.<sup>80</sup>

Perhaps the most important symphonic program on NBC during the 1930s was the General Motors Program. Nowhere else is the struggle between network sponsor and artistic initiative more clearly illustrated. In a series of letters between the president of General Motors, Alfred P. Sloan, Jr., and the president of NBC, Merlin Aylesworth, we can see the enormous influence the sponsor had over the content of the programs. At the beginning of 1935, Sloan wrote to Aylesworth:

Unfortunately, I was out of the city and did not hear our broadcasts of the last two weeks. I have been told, however, that the one last Sunday night, was entirely contrary to the standard that we are trying to set, and entirely contrary to the correspondence that I have had with you. Furthermore than that, I understand that some Conductor—whoever he may be, is inconsequential—was permitted to perpetrate, on the radio audience, a composition of his own, which is a very sore point with me. I have given instructions, time and time again, that this should not be done, and altho [*sic.*] I have not referred to my previous correspondence with you, I am inclined to think that I must have expressed that viewpoint at that time.

I am informed further, that the concert was far from tuneful—another point which I have urged. . . .

To be frank with you, . . . if it was left to the unbiased majority of our governing committee, I do not think we would have the programs at all. . . . I am going to have the programs reasonably tuneful, at the same time not of the jazz order, and I am going to prevent Conductors from perpetrating their own compositions on the unsuspecting public, or else there is not going to be any program at all.<sup>81</sup>

At first Aylesworth defended the program, and the use of compositions by conductors:

We are all in hearty accord with your view that conductors, as a general rule, should not play their own compositions when they are appearing on your General Motors program. I can assure you that everyone connected with the program, including Mr. Henry Souvaine, acting for the agency, and Mr. Royal

---

<sup>80</sup> NBC Archives, box 45, folder 20. During this season, CBS also broadcast programs of the Curtis Institute of Music, the Cincinnati Conservatory, the Cincinnati Symphony Orchestra, and, as mentioned above, the New York Philharmonic-Symphony.

<sup>81</sup> Sloan to Aylesworth, 2 January 1935, NBC Archives, box 41, folder 46.



and Mr. Black—representing the National Broadcasting Company Program Department—have carefully considered this matter.

Mr. Stokowski, on the opening program, played his arrangement of a Bach number, and last Sunday Mr. Goossens, who is a well-known conductor-composer, played one of his own compositions. Several others were eliminated from Mr. Goossens's list at the request of the committee handling the program. There are many cases where conductors are known equally as well as composers, and the public expects the more famous of these conductors to play their better known compositions. This will be true in the case of Stravinsky, who is scheduled on your program on February 3rd. He is probably the outstanding conductor-composer in the world today.<sup>82</sup>

At NBC, the program department believed that Sloan was “wrong on the matter of the conductor playing his own numbers. However, since, he feels this way, we are advising the agency to make the change.”<sup>83</sup> Nevertheless, the problem did not go away, and Sloan wrote again that spring:

I have your letter of April 27th, referring to our last Sunday night broadcast.

I am glad to note that you enjoyed it—I enjoyed it myself. I thought it was very, very fine, and I certainly was proud to be part of an organization to sponsor a concert of this quality.

I note what you have to say with respect to leaving the air. Frankly, as I have tried to tell you many times, there is a very divided opinion among us, as to the desirability of spending this amount of money, in this way. We know it is a nice thing to do. We certainly know that the result is positive rather than negative. The problem is simply, whether the result is positive enough to justify the expenditure, especially in these days when one must be careful about expenditures. . . .

Technically considered, [the] concerts are wonderful, but practically viewed, they are over the heads of 120,000,000 people.

Frankly, I hate to continually harp on the same point, but I do want to impress upon you the fact that I can not consistently urge a continuation of these programs this coming year, which I would like to do and which I myself believe in, unless we can have some assurances, as I have expressed to you several times, that there can be injected into the programs “just a little melody,” . . . without a continual struggle to get that “just a little melody.”<sup>84</sup>

Sloan's letter naturally distressed Aylesworth, who immediately wrote back a conciliatory letter. “I can only say to you that if you will decide to broadcast another series of programs, I will undertake the responsibility of so organizing the

---

<sup>82</sup> Aylesworth to Sloan, 5 January 1935, *ibid.*

<sup>83</sup> Royal to Aylesworth, 16 January 1935, *ibid.*

<sup>84</sup> Sloan to Aylesworth, 7 May 1935, *ibid.*

programs in cooperation with your Advertising Agency and anyone you may designate from General Motors, that we will see to it that there will be melody and popular melody with dignity rather than 'just a little melody' with a continual struggle to obtain 'just a little melody'."<sup>85</sup> Sloan, however, was not convinced he would have his way, and wrote back:

On the question that I have discussed with you, I am confident that, if we can't do the thing that I am contending for, it will be impossible to go ahead with the program at all, because there is very general agreement that we are "shooting over the heads" of the people whom we are trying to interest. I am entirely satisfied myself, that is true.

You, of course, appreciate, that the automotive industry has reached the point where the amount of cars that are produced and sold above what we call the "low price group," is practically negligible, and any expenditure that does not make an appeal, is a very inefficient expenditure and, therefore, cannot be tolerated. I feel also that having, as aggressively as I could—probably too aggressively—pointed this thing out to your organization, that it is unfair to ask me to continually fight the issue in order to get the essential result, and I feel a great deal of uncertainty as to whether anybody can control the natural instinct of a musical director who, necessarily, is concerned with technique, above all things, and, unfortunately, is inspired by the plaudits of musical critics who have as little appreciation of the economies of the situation, as the directors themselves.<sup>86</sup>

Aylesworth insisted that NBC could produce a program without "shooting over the heads" of the General Motors customers.<sup>87</sup> Ultimately, Aylesworth was successful in convincing Sloan of NBC's sincerity, and Sloan reluctantly agreed to sponsor the program for another year:

After much discussion, as your letter indicates, we have agreed to give this matter, another "whirl," so to speak, in the hopes that, with the experience that we have had, we will be able to develop a program that we believe will justify the very large expenditure.

I do not need to write at length, with regard to how I feel about our past programs. I am convinced that none of us would have been willing to continue the expenditure on the basis of last year's plan, because we are all convinced that its audience was too limited. . . .

---

<sup>85</sup> Aylesworth to Sloan, 8 May 1935, *ibid.*

<sup>86</sup> Sloan to Aylesworth, 14 May 1935, *ibid.* The conductor Sloan refers to is probably Frank Black.

<sup>87</sup> Aylesworth to Sloan, 16 May 1935, *ibid.*

I believe that this is really the last try, and if we do not succeed, we will be inclined to give the matter up, and go on to something else, so to speak.<sup>88</sup>

At NBC, those involved with the program probably sighed in relief, but also knew the implications of this exchange. Aylesworth wrote a memo of warning to Royal and Black and others involved with the project:

I am enclosing copy of a letter I received from Mr. Alfred P. Sloan, and copy of my reply.

Let's really dig into this thing and show him that we know how to cooperate and make this a permanent fifty-two week institutional program. Let's not complain about not having the right to cooperate or that others are taking it out of our hands. Let's get busy and get right into it before it starts.<sup>89</sup>

It must have been difficult to maintain such standards as the network did in the face of external opposition on the part of one of its biggest clients. NBC also had an obligation to its parent organization. When RKO pictures came out with a movie called *Melody Cruise*, for example, John Royal instructed Black to give the hit song some plugs and to use it whenever he could.<sup>90</sup> NBC thus experienced pressure on its programming from several different sides.

### 3

#### RODZINSKI AND ROYAL

The transformation of the house orchestra into what we now know as the NBC Symphony took place throughout 1937. Some time between February and March 1937 NBC hired Rodzinski, announcing the appointment on 30 March 1937.

---

<sup>88</sup> Sloan to Aylesworth, 4 September 1935, *ibid.* The show did not last the season. Nonetheless, General Motors would later become the first sponsor of the NBC Symphony program.

<sup>89</sup> Aylesworth to Royal, Kobak and Black, 9 September 1935, *ibid.*

<sup>90</sup> Royal to Black, 24 May 1933, NBC Archives, box 90, folder 15. Through a deal with Joseph Kennedy in 1928, RCA had acquired a 25% holding of Radio-Keith-Orpheum (RKO) Pictures, in part to gain a foothold into the sound film technology (Bilby, p. 95).

Rodzinski would “immediately undertake the selection of the best symphonic musicians available in this country to augment the NBC Symphony Orchestra.”<sup>91</sup> Rodzinski was to be paid \$1,500 per week for the ten weeks of concerts that fall, including rehearsals and broadcasts.<sup>92</sup> By 13 April 1937 Rodzinski and Spitalny had begun their work; Rodzinski started by making arrangements to reaudition any player in the orchestra he wanted to.<sup>93</sup>

On 24 April John Royal could report to Chotzinoff that Spitalny had just returned from Chicago holding a signed contract with Mischa Mischakoff, the new concertmaster. Convincing Mischakoff to come had taken “a lot of persuasion and a few more inducements.”<sup>94</sup> The forty-two-year-old Russian violinist enjoyed appointments with the New York Symphony Orchestra (1924–27), the Philadelphia Orchestra (1927–29), and the Chicago Symphony Orchestra (1924–27); after NBC he served as concertmaster of the Detroit Symphony Orchestra (1952–68).<sup>95</sup> Mischakoff was well respected by the violinists in the NBC Symphony.<sup>96</sup> *Time* magazine reported that when the Chicagoans heard of his resignation, they

paid their respects to Concertmaster Mischa Mischakoff by standing and cheering him a full five minutes. As concert master with the new NBC Orchestra under Toscanini and Rodzinski, Mischakoff will have an enviable post. Chicago will have lost its best violinist. . . . [Mischakoff] regrets leaving Chicago but says he could not resist NBC's “fabulous contract.”<sup>97</sup>

---

<sup>91</sup> NBC Press Release, 30 March 1937, NBC Archives, box 56, folder 53.

<sup>92</sup> Fitch to Lohr, 10 December 1937, *ibid.* He was paid \$6,000 for his work in October and November 1937 (Fitch to Royal, 24 January 1939, NBC Archives, box 67, folder 5).

<sup>93</sup> Royal to Samoff, 13 April 1937, NBC Archives, box 56, folder 53.

<sup>94</sup> Royal to Chotzinoff, NBC Archives, box 108, folder 10.

<sup>95</sup> Nicholas Slonimsky, ed., *Baker's Biographical Dictionary*, p. 1228.

<sup>96</sup> Josef Gingold, interview with the author, 23 April 1993.

<sup>97</sup> “NBC's Stroke,” *Time*, 10 May 1937, p. 54.

Requests for auditions poured in to NBC.<sup>98</sup> By the end of the summer, Rodzinski and Spitalny had heard over 700 auditions.<sup>99</sup> Leonard Sharrow recalls:

Rodzinski, during that summer of 1937, spent the whole summer in New York auditioning people. . . . There were certain instruments that he brought in, people who he knew, like Mischakoff, for example. And he had the nucleus of the staff orchestra of NBC at that time.

Now in my audition, I came in and played the usual things for bassoon—I played the Mozart Bassoon Concerto, and he had a stack of music that high [two feet] of bassoon and other instruments that I had to go through. . . . Anyway, my audition must have been an hour, an hour and a half. I remember at one point in the audition, I asked him if I could take a break, take an intermission in the audition.<sup>100</sup>

Some members were auditioned as part of complete string quartet, such as the Kreiner Quartet, all of whom were accepted in the orchestra. The orchestra, subsequently, became noteworthy for the large number of chamber musicians that had entered its ranks.<sup>101</sup>

Eighteen members of NBC's popular Radio City Music Hall orchestra applied for the "new" orchestra; only four were accepted.<sup>102</sup> In the end, players came from all over the country, and several from Europe. The *New York Times* ran a feature on the preparations:

For eight months auditions were conducted to select the type of individual instrumentalists that might be molded into a perfect unit. The relentless search continued until the first of October, and for five or six weeks prior to the first rehearsal, Mr. Rodzinski auditioned personally as many as from 100 to 150 musicians a day before the final eliminations. Many fine virtuosi were passed by, he explained, because they were unable to blend into the general pattern; while talented and skillful artists, many of them concert soloists of note, some

---

<sup>98</sup> See, for example, NBC Archives, box 108, folders 13 and 15.

<sup>99</sup> "Orchestra Ready For Toscanini," *New York Times*, 14 October, 1937, p. 22, col. 1.

<sup>100</sup> Interview with the author, 23 April 1993.

<sup>101</sup> Alan Shulman, interview with the author, 22 July 1993.

<sup>102</sup> These include Philip Frank, violin; Harvey Shapiro, cello; Gdai Saleski, cello; and Ben Gaskins, flute; NBC Archives, box 108, folder 11.

were unable to make the grade because of a lack of musicianship or their inability to fit into a unified organization such as a symphonic aggregation.<sup>103</sup>

The complete roster for the new NBC Symphony Orchestra, finally announced on 14 October 1937, was an impressive list. Besides Mischakoff, the violin section now included: Jacques Gasselin, first assistant concertmaster, a graduate of the Paris Conservatoire and a soloist in European orchestras; Henri Nosco, second assistant concertmaster, who also studied at the Paris Conservatoire; Argentinean Remo Bolognini, third assistant concertmaster, who had been a noted child prodigy; and Edwin Bachman, second violin section leader, who was a professor at the Curtis Institute of Music, Philadelphia.<sup>104</sup> In the viola section, Rodzinski brought from Cleveland Carleton Cooley, his friend and frequent soloist with the orchestra. There was also William Primrose, former member of the London String Quartet and one of the greatest violists who ever lived, who served as a kind of co-principal with Cooley.<sup>105</sup> Other significant players included first cellist Oswaldo Mazzucchi, formerly of the Colon Opera, John Wummer, first flute, Robert Bloom, first oboe, Albert Stagliano, first horn, and Leonard Sharrow, second bassoon.<sup>106</sup>

Several players came from European orchestras, brought in by the political turmoil abroad. Leonard Sharrow reports,

Hitler came into the ascendancy in the early to mid thirties, and many Jews were trying to escape from that horror. And there were many musicians who left. Admittedly, some of them came over with a certain degree of arrogance. They

---

<sup>103</sup> "Tuning Up the Band," *New York Times*, 17 October 1937, sec. 10, p. 12, col. 5

<sup>104</sup> "Orchestra Ready For Toscanini" *New York Times*, 14 October 1937, p. 22, col. 1.

<sup>105</sup> See William Primrose, *Walk on the North Side*, Brigham Young University Press, Provo Utah, 1978. Primrose achieved his fame as a chamber musician, most notably in his string trio with Heifetz and Piatagorsky and in the London String Quartet.

<sup>106</sup> For a complete listing of the roster for the orchestra, see Appendix A.

came from Berlin, they came from Vienna, you know. And what kind of musicians can they have here in America? They came over with the attitude that they were going to teach all these "Indians" how to play.

Well, of course that attitude didn't last very long, because they were shown very quickly in no uncertain terms that they had pretty good players here, of American birth, American training.<sup>107</sup>

It was a young group, but already impressive. Twenty-one of its members were former section leaders of other orchestras. Of the 92 NBC Symphony players, 31 had been retained from the 1937 house orchestra. The overall size of the staff orchestra had been increased from 74 in 1937 to 115 in 1938.<sup>108</sup>

Much of this increase, however, had been mandated by a new contract signed with the American Federation of Musicians. As *Fortune* magazine pointed out at the time, "thus, in giving Toscanini ninety-two men, N.B.C. was not giving him any more than it was going to have to hire anyway."<sup>109</sup> Actually, the company was going far beyond the union demands:

Mr. Royal could, of course, have met the demands of the union by hiring all his men at the minimum scale, which is \$105 per man per week. In hiring the best men he could get, he had to pay well over the minimum for some. Mischakoff, for example, is under contract for a reputed \$450 a week; the ten highest-paid men average nearly \$300 a week; and the total weekly payroll of the ninety-two men is around \$12,000. Also, although the symphony program is not definitely scheduled for more than sixteen weeks, forty of the higher-priced men have thirty-five week contracts and fifteen of the stars are signed for a year or more. And although the new union contract was not in force in 1937, these ninety-two men have been rehearsing and playing since early October. Figuring all these extra weeks and extra salaries, \$40,000 for Toscanini, \$5,000 for his taxes, \$10,000 for the other conductors, and miscellaneous items, the total *excess* cost of the N.B.C.'s symphony orchestra comes to around \$250,000.<sup>110</sup>

---

<sup>107</sup> Interview with the author, 23 April 1993.

<sup>108</sup> Walter E. Koons, "The NBC Symphony Orchestra," in *The NBC Symphony Orchestra* (New York, 1938), p. 13. Haggin, in *The Toscanini Musicians Knew*, p. 24, discusses the youthfulness of the orchestra.

<sup>109</sup> Russell and Maria Davenport, "Toscanini On The Air," *Fortune*, January 1938, p. 116.

<sup>110</sup> *Ibid.*

NBC, of course, understood that the orchestra was partly a vehicle to satisfy union demands. When Royal wrote to Lohr about the budget for the 1937–38, he conceded that the program department expenses had been surprisingly high. But his letter mentioned nothing of Toscanini by way of explanation: “The orchestra figures have been increased because we have had little control over this. *It is largely a Union matter.*”<sup>111</sup>

Despite the increase in the size of its orchestra, NBC had to let several former NBC musicians go. There were other personnel changes at NBC in this period, and a telegram sent by the Vice President of the American Radio Telegraphers Association to Toscanini in November almost derailed the entire Toscanini project:

NBC DISCHARGING NUMEROUS EMPLOYEES CITING COST YOUR ENGAGEMENT  
NECESSITATES BUDGET SLASH STOP THIS ORGANIZATION CONFIDENT THAT  
YOU AS AN ARTIST AND A LIBERAL WILL NOT TOLERATE THIS MISUSE YOUR  
NAME AND URGES YOU TAKE IMMEDIATE STEPS TO FORCE THE NATIONAL  
BROADCASTING COMPANY TO ADMIT THESE DISCHARGES ARE A VICIOUS  
OPEN SHOP POLICY AND STOP ATTEMPTING TO CONCEAL ANTI LABOR  
ACTIVITIES UNDER THE CLOAK OF THE EXPENSES DUE YOUR ENGAGEMENT  
THANKS AND GREETINGS

KENDAL E DAVIS<sup>112</sup>

According to Sachs, Toscanini cabled that he was withdrawing from the NBC engagement.<sup>113</sup> NBC President Lenox Lohr cabled Toscanini back immediately:

CABLE TO YOU FROM KENDAL E DAVIS HAS COME TO OUR ATTENTION stop  
THE STATEMENTS ARE ENTIRELY FALSE AND SEEM TO BE CAUSED BY  
INTERNAL CONTROVERSY BETWEEN RIVAL UNIONS THE ARTA BEING  
MEMBERS OF THE UNION ADVERSE TO THE UNION TO WHICH THE MUSICIANS  
BELONG WE THEREFORE RECOMMEND THAT YOU DISREGARD DAVIS MESSAGE  
stop NBC HAS NOT CITED YOUR ENGAGEMENT AS REASON FOR DISCHARGING  
ANYONE BUT TO THE CONTRARY YOUR ENGAGEMENT HAS RESULTED IN  
EMPLOYMENT OF FIFTYFIVE ADDITIONAL UNION MUSICIANS stop THE FEW  
PEOPLE RELEASED SOME WEEKS AGO WERE IN NO WAY CONNECTED WITH  
YOUR ENGAGEMENT BUT WERE DUE TO READJUSTMENT OF DEPARTMENTS

---

<sup>111</sup> 2 December 1937, NBC Archives, box 108, folder 17.

<sup>112</sup> NBC Archives, box 57, folder 30; see also Sachs, p. 262.

<sup>113</sup> Sachs, p. 262.



MOTIVATED BY SOUND BUSINESS PRACTICE stop THAT THERE WERE ANY ANTI  
 LABOR ACTIVITIES INVOLVED IN THIS IS PREPOSTEROUS AND WE DEPLORE  
 THIS UNJUSTIFIABLE ANNOYANCE TO YOU  
 WITH kindest personal regards  
 LOHR PRESIDENT NATIONAL BROADCASTING COMPANY<sup>114</sup>

Chotzinoff also cabled Toscanini, who was mollified by NBC's response, even though the company's defense was not wholly truthful when it implied that the creation of the "new" orchestra resulted in little unemployment.<sup>115</sup>

NBC also faced a challenge from the nation's established symphony orchestras. The potential rivalry with the New York Philharmonic was noted from the first announcement of the Toscanini project in February.

It is held significant of the present period in music in America, and the emergence of the radio as one of its greatest musical agencies that this new symphonic orchestra activity should dispute the virtual orchestral monopoly of symphony music in New York by the Philharmonic and that the new balance of power should come as a result of the constantly broadening influence and assets of radio.<sup>116</sup>

In an editorial the following weekend, however, the newspaper warned:

If [the Toscanini project] works, in fact, against the Philharmonic, it will have heaped up before itself obstacles of dislike and resentment hard to surmount. . . . Anything which looks like a direct, even if unintentional, blow at its reputation and future well-being would be regarded by multitudes of the friends of music in this city as really aimed at themselves as well as an institution which stands high in their affection and gratitude.<sup>117</sup>

John Barbirolli was also aware of the danger of having Toscanini in New York just as he himself took up his post with the New York Philharmonic. Even though he and Toscanini were friends, he saw the value of praising the Philharmonic's choice of youthful vitality over experience. "Also, they are willing

---

<sup>114</sup> NBC Archives, box 57, folder 30.

<sup>115</sup> Sachs, pp. 262–63.

<sup>116</sup> "A. Toscanini to Conduct Symphony Orchestra in Radio Broadcasts," *New York Times*, 6 February 1937, p. 15.

<sup>117</sup> "Toscanini and the Philharmonic," *New York Times*, 13 February 1937, p. 12.

to give youth a chance. They don't feel they must wait until you have a long white beard. They want artists who have still long musical careers ahead of them, not artists whose careers are nearing their end."<sup>118</sup> His instincts were not wrong, since the Toscanini appointment was seen by some as a referendum on the Philharmonic's appointment of Barbirolli. Olin Downes wrote:

If, as a sort of by-product, these arrangements serve to remind the directorate of the Philharmonic-Symphony that it may not be the wisest course to engage for three seasons a young and relatively untried conductor and entrust the fortunes of the orchestra wholly to his guidance for that period, nothing will be lost by that.<sup>119</sup>

NBC, for its part, had no interest in challenging the Philharmonic directly—just CBS's broadcasts of the orchestra. In fact, as late as April 1937, NBC was exploring options to broadcast the Philharmonic.<sup>120</sup> NBC took pains to de-emphasize the competition. The *New York Times* wrote on 25 February:

Mr. Sarnoff emphasized that the engagement of the Italian maestro was not intended to compete with any established symphonic or operatic organization. . . Mr. Sarnoff said that he had conferred with officers of the Philharmonic-Symphony Society regarding [the day and time for the broadcasts] but that they will definitely not take place on Sunday afternoons when the Philharmonic is heard on the air.

"No opposition of any kind is desired or contemplated," Mr. Sarnoff said. "The only competition will be one of musical excellence, and that is to the advantage of the public."<sup>121</sup>

NBC also worked hard to maintain good relations with the Philharmonic's board. In February of 1937, for example, Royal urged Sarnoff to continue to broadcast the New York Philharmonic Orchestra String Quartet on the NBC *Music Guild* program, even though they sounded "gawdawful." Royal said that keeping

---

<sup>118</sup> "Barbirolli Comes Home," *New York Times*, 14 February 1937, Sec. 10, p. 7.

<sup>119</sup> Olin Downes, "Return of Toscanini," *New York Times*, 14 February 1937, Sec. 10, p. 7.

<sup>120</sup> Royal to George Engles, 26 April 1937: "Can you find out . . . when the Philharmonic contract is up with Columbia, and how much it is for?" (NBC Archives, box 92, folder 62).

<sup>121</sup> "Toscanini to Give 10 Radio Concerts," *New York Times*, 25 February 1937, p. 18.

the group on for the remainder of its contract would “let the [Philharmonic] board know we have no hard feelings.”<sup>122</sup>

Nonetheless, NBC also saw a risk in the favoritism of the press toward the Philharmonic. The pro-Philharmonic attitude of *New York Herald-Tribune* critic Lawrence Gilman, for example, caused some concern at NBC. In late March, John Royal wrote to Sarnoff:

Gilman is very pro-Philharmonic, as is his assistant, Francis Perkins. . . . I think their attitude will be, when the concerts begin, that Toscanini is a great conductor and so is Rodzinski, but that we haven't given them a good enough orchestra. That is where we would be vulnerable to anyone who wishes to be malicious.

While I am not, as a rule, in favor of going to the owner or editor of a newspaper, to complain about the behavior of any critic or writer, I think sometime when you see Mrs Reid you might present the case to her in such a way that it might have an effect upon Mr Gilman's department. You can be sure that Mr Gilman reflects the official attitude of the Philharmonic. He is on their payroll as a program annotator.<sup>123</sup>

The biggest concern among other orchestras in the country was that NBC would be “raiding” their groups for their best players. NBC could afford to promise to keep its hands off the Boston Symphony Orchestra, since Boston was a non-union orchestra. When the Philadelphia Orchestra heard about the Toscanini engagement, Alfred Reginald Allen, its crafty manager, in what was thought at the time a “breath-taking piece of symphony politics,” offered the courtesy of his orchestra on a loan basis whenever NBC wanted it, to avoid having the Philadelphia Orchestra's famous woodwinds pirated.<sup>124</sup> Because Philadelphia had

---

<sup>122</sup> Royal to Sarnoff, 18 February 1937, NBC Archives, box 108, folder 7.

<sup>123</sup> NBC Archives, box 108, folder 8.

<sup>124</sup> Russell and Maria Davenport, “Toscanini On The Air,” *Fortune*, January 1938, p. 114; George Engles to Sidney Strotz, Chicago, 15 March 1937, NBC Archives, box 156, folder 17.

an agreement with the local union that demanded additional fees for sustaining broadcasts, NBC had to decline the offer.<sup>125</sup>

Rumors of NBC pirating surfaced in the summer of 1937. John Royal had to write to Eugene Stinson of the Chicago *Daily News* to dispel some of them: “It is true that we have made arrangements with some musicians from Detroit, Chicago, Cleveland, and Minneapolis,” he wrote. “It is not true that we have the whole horn section of the Philadelphia organization.”<sup>126</sup> Despite claims in the newspapers that NBC had no intention of depleting other institutions, this is in fact what happened. Chotzinoff reports:

We had engaged Artur Rodzinski as assistant conductor, and he and I now desperately attempted to make up for the time we didn’t have by signing up the very best men available. The best men were not always available, but I did everything possible—rather unscrupulously, I must own—to wean them away from other orchestras. We were asked to pay unheard-of salaries to first-desk men, and we agreed to pay them.<sup>127</sup>

Every new musical organization takes players from older organizations when starting up. And major orchestras raid each other continually. The players themselves were anxious to play for Toscanini, and NBC had more money to spare than professional orchestras. The NBC Symphony was a natural draw for players.

The same thing had happened at the BBC seven years earlier. During the time the BBC Symphony was being formed, Sir Hamilton Harty of the Hallé Orchestra in Manchester had bitterly complained that “if certain players seemed to [the BBC] to be desirable acquisitions, the fact that they were members of other orchestras was

---

<sup>125</sup> NBC Archives, box 156, folder 17.

<sup>126</sup> NBC Archives, box 108, folder 12.

<sup>127</sup> Chotzinoff, p. 85.

not allowed to stand in the way; make the financial inducements high enough and they were bound to come.”<sup>128</sup>

NBC felt it had done nothing wrong. Royal wrote to John Engles:

I resent Mr Voegeli's inference that we have "Stealthily raided" other orchestras "for players ('selected with utmost care and regardless of cost')." I think every orchestra we took men from knew that was going on. I am not so sure that Mr Voegeli is right about other Chicago players being approached. We did approach Mr Mischakoff without any secrecy. I cannot find that any other men had been asked, although men from many orchestras contacted us as soon as the announcement of the Toscanini coming was made. I don't think there is anything new in men being invited to join new orchestras. Chicago probably did just as much of that as anyone.<sup>129</sup>

In July 1937 NBC tentatively settled on Thursday nights from 9:30 to 11:00 for the Toscanini broadcasts, directly following the *Town Hall Meeting of the Air*—"a night for intellectuals," Royal called it.<sup>130</sup> But by the end of the summer, the program had moved to Saturday nights at 9:00. This move caused protests out of fear the broadcast concerts would reduce live audiences. Arthur Gaines, manager of the St. Louis Symphony on 26 September, worried that "these broadcasts may . . . make serious inroads on the attendance and revenue of all concerts given on Saturday nights."<sup>131</sup> Similar letters followed. Frederick Stix noted that

There is still another objection to Saturday nights for these concerts: the week-end is the only time of the week when there is really a surfeit of good music on the air. The Metropolitan broadcasts all afternoon on Saturday. The Boston Symphony did broadcast on Saturday nights (whether it will continue to do so, I do not know). On Sunday afternoon is the Philharmonic broadcast, and on Sunday night the General Motors and Ford concerts. Now we are to have added to

---

<sup>128</sup> Kenyon, p. 47.

<sup>129</sup> Royal to Engles, 24 September 1937, NBC Archives, box 108, folder 14.

<sup>130</sup> Royal to A. H. Morton, 7 July 1937, NBC Archives, box 108, folder 13.

<sup>131</sup> "Saturday Night Symphonies," letter to the editor, *New York Times*, 26 September 1937, sec. 10, p. 7, col. 6.

all this the Toscanini concerts! And all the rest of the week, nothing or nearly nothing, in the way of good music! Is it logical? Or even sensible?<sup>132</sup>

Theodore F. Gannon, Manager of the Cincinnati Symphony, added his voice to the dissent:

I concur heartily with Mr. Gaines' letter. If N.B.C. really wishes to give radio audiences the Toscanini concerts, they should not pick the worst radio night in the week. A few canceled commercials would go a long way toward indicating the sincerity of the broadcasters to sacrifice in behalf of good music.

The St. Louis Symphony took the attack one step further. In October, Mrs. Charles M. Rice of the orchestra's Women's Association sent letters out to corresponding organizations in other cities to foment a nation-wide rebellion against NBC's broadcast time. To Mrs. James S. Abbott II, President of the Women's Committee of the Cleveland Orchestra, she wrote:

Dear Mrs Abbott:

You have no doubt seen the announcement that the National Broadcasting Company has scheduled the new series of symphony concerts, to be conducted by Toscanini and other leading conductors, for Saturday nights from 9:00 to 10:30 o'clock, Eastern Standard Time.

Will your Women's Committee join with us in requesting the National Broadcasting Company to schedule these Toscanini broadcasts on a night that will not conflict with the regular concerts of other symphony orchestras throughout the country? As you know, most of the leading symphony orchestras have their regular subscription concerts on Saturday nights and we believe these broadcasts will seriously interfere with the attendance and revenue of those orchestras. . . .

It is suggested that your Women's Committee address an official letter to: Mr. John Royal, Vice President, National Broadcasting Company, in Charge of Programs, 30 Rockefeller Plaza, New York.

It is further suggested that you mention in your letter the numerical strength of your Women's Committee and also the number of your symphony season ticket subscribers who will be affected by this arrangement.

We are addressing such a letter to Mr. Royal, and will greatly appreciate it if you will be good enough to send to us a copy of any letter you may send to him. Many of our members are also writing to Mr. Royal individually and we would suggest that your members do likewise.<sup>133</sup>

---

<sup>132</sup> "The Listener Protests," letter to the editor, *New York Times*, 3 October 1937, sec. 10, p. 7, col. 1.

<sup>133</sup> NBC Archives, box 52, folder 56; 6 October 1937. The time was eventually pushed back to 10:00 to 11:30 PM, EST.

Mrs. Abbott, however, was not inclined to follow the lead of the St. Louis Women's Association. She wrote to Mrs. Rice:

The management of the [Cleveland] Orchestra does not feel that the NBC Symphony concerts on Saturday evenings will have any appreciable detrimental effect upon the Saturday night concerts. Also, the management feels very strongly that—

— since in the past they have never objected, through the press or in any other way, to the placing of The Boston Orchestra, or any other orchestra, in a series of concerts on Thursday or Saturday evenings —

— as well as having raised no objection to the Metropolitan Opera broadcasting their performance on Saturday afternoons, when our concerts were taking place—

— and since no objection was raised to the Philharmonic's concerts on Sunday afternoons when we, along with a number of other orchestras, were producing Sunday popular concerts—

The Cleveland Orchestra is not in a position to raise any objections to the proposed NBC Symphony Saturdays. Under these conditions, I trust you will appreciate our position in the matter.<sup>134</sup>

Mrs. Abbott makes a compelling argument, but certainly another reason for her support of NBC was Rodzinski's new involvement with the network. Abbott's letter reached the desk of John Royal, who naturally was ecstatic over her defense of NBC. He cabled to Carl Vosburgh, manager of the Cleveland Orchestra:

LOVE AND KISSES TO MRS JAMES S ABBOTT THE SECOND STOP SHES GRAND  
AND GLORIOUS STOP I WONDER WHOSE FINE ITALIAN HAND IS BACK OF THE ST  
LOUIS LETTER STOP MAY WE HAVE PRIVILEGE OF QUOTING MRS ABBOTT'S  
LETTER IN CASE ST LOUIS WOMEN RELEASE ANY PUBLICITY

JOHN F ROYAL<sup>135</sup>

Vosburgh wrote back to Royal requesting silence, since any press release would create unfriendly feelings between St. Louis and Cleveland. Not coincidentally Vosburgh soon after this began lobbying NBC to broadcast the Cleveland Orchestra over the air; sure enough, NBC found space for it on Sundays after General Motors canceled their program.<sup>136</sup> Similarly, when George E. Judd, manager of the Boston Symphony, was attempting to obtain an NBC broadcast

---

<sup>134</sup> Ibid., 11 October 1937.

<sup>135</sup> Ibid., 14 October 1937.

<sup>136</sup> Ibid., 19 October 1937.

series for his orchestra, he mentioned the negative publicity regarding the Toscanini broadcasts and implied that a contract with NBC would be one way to earn his organization's support:

Boston newspapers have just called me to see if there was anything to be said here about the plan which has just come to their attention to have your NBC broadcasts on Saturday nights. I have made no statement and probably shall not do so. Of course, as I told you Wednesday, this hour is unfortunate competition for all orchestras—and there are several of them who give concerts Saturday evening and who may depend in some measure upon a door sale. The only way we could offset this loss would be to have a good contract with you to broadcast our Saturdays, starting October 9, until you were ready to begin your series in late December!<sup>137</sup>

NBC was unable to offer Boston its Saturday night broadcasts, but it continued its long-standing arrangement to broadcast the Berkshire Festival and the Boston Pops concerts.<sup>138</sup> The orchestras that stood to gain from NBC's resources were naturally less inclined to attack the network.

Royal meanwhile defended the Toscanini plans by claiming that the concerts would be “a great help to the entire musical situation in our country, and will do much to make people more symphony concert conscious.”<sup>139</sup> NBC executives were annoyed over the scheduling debacle. “We originally had this scheduled for Thursday, because it was the only possible night,” wrote John Royal. “There was opposition to this, and because of it we changed it to the only other available night, Saturday, and this only after some late changes made the move possible.”<sup>140</sup> As the campaign against its Saturday night concerts continued, NBC used all its influence to control the damage. Royal wrote to Lohr in December:

---

<sup>137</sup> Ibid., 17 September 1937.

<sup>138</sup> Judd to Royal, 27 April 1937, NBC Archives, box 93, folder 66.

<sup>139</sup> Royal to Judd, 20 September 1937, NBC Archives, box 108, folder 14.

<sup>140</sup> Royal to Engles, 24 September 1937, *ibid.*



You will be interested in this attempt to carry on a campaign among the orchestra managers against our Saturday night program. I have contacted Boston, St Louis, Cincinnati, Minneapolis, Philadelphia, Cleveland, Detroit and San Francisco, and Niles Trammell has contacted Chicago, for their assurance that they will not join in any such protest.

I talked to Rudolph Wurlitzer, prominent business man in Cincinnati, who is interested in the Cincinnati Symphony, and he assured me he will use his influence with this orchestra to refrain from joining in the protest. I also called George Burbach, of KSD, and told him that he should get to Gaines of the St Louis Symphony, who is putting the pressure on the campaign and to call him off. He said he would do this.<sup>141</sup>

Years later, there would be a similar outcry when NBC decided to change the concerts to Sunday afternoons.

NBC's plans also provoked a reaction at CBS, which countered by launching a new Shakespeare series. Royal assured Sarnoff, "I don't think it's possible for any Shakespearean program Columbia does to compare in any way with Toscanini."<sup>142</sup> The two networks competed to get the Toscanini broadcasts from Austria during that summer—concerts thought so critical that David Sarnoff and Bill Paley themselves traveled to Europe to negotiate. In that same summer, the Lewisohn Stadium Concerts put out for bids from the networks—they had been sponsored in previous years by NBC, CBS and Mutual. NBC decided not to pursue the Lewisohn Concerts owing to contractual conflicts with the soloists. CBS, always skillful with its publicity, trumpeted its success when it secured the rights. Royal was not concerned:

We have the Dell concerts in Philadelphia with the Philadelphia Symphony Orchestra, and from an entertainment standpoint they will probably be better than the Stadium Concerts. No one yet has ever had a successful year with the Stadium Concerts. It is ridiculous for anyone to think that the Stadium Concerts will offset the "Toscanini scoop", as quoted by Mr. Porter.<sup>143</sup>

---

<sup>141</sup> 2 December 1937, NBC Archives, box 108, folder 17.

<sup>142</sup> 7 June 1937, NBC Archives, box 102, folder 12.

<sup>143</sup> Royal to Lohr, 17 June 1937, *ibid.*

The “very bitter war”, as Royal called it, between the two networks, reached its peak in the middle of the summer.

Do you know that we are vulgar people and that we distort things? Mr. Sarnoff's boyfriend, Mr. Paley, thinks we are just crude people over here and that we eat with our knives and that we distort things, and he feels just so upset that he must write all the educators and say how terrible we are.

When Toscanini comes he will probably write a letter and say that he is just a “Wop” fiddler and that he can't play half as well as Howard Barlow. The funny part of it is he might convince some people that he's right. He has a way with him.<sup>144</sup>

In that summer, CBS tried to “get up a list of big artists to compete with Toscanini,” a list that included, most notably, Heifetz.<sup>145</sup> But, for the first time in years, NBC had truly upstaged its competitor, and there was very little CBS could do about it.

Toscanini and the NBC Symphony, it was vaguely announced, would present two benefit concerts. All sorts of requests and suggestions now came pouring in, some seeking Toscanini's endorsement of their causes;<sup>146</sup> some offering to be recipients of his benefit concerts; some wanting him to appear in motion pictures; some simply wanting autographs.<sup>147</sup> One composer wrote to announce that he had

---

<sup>144</sup> Royal to Lohr, 29 June 1937, *ibid.*

<sup>145</sup> Royal to Frank Mullen, 17 June 1937, NBC Archives, box 108, box 12.

<sup>146</sup> Royal to Princess Dorothy G Caracciolo, 16 March 1937; Royal to Vernon Leftwich, California Society of Composers, 31 March 1937, NBC Archives, box 108, folder 8; Royal to George F. Robinson, American Committee for Christian German Refugees, 19 October 1937, NBC Archives, box 108, folder 15.

<sup>147</sup> Royal to Samuel J. Block, 7 April 1937, NBC Archives, box 108, folder 10; Royal to Irving Mittau, 25 October 1937, NBC Archives, box 108, folder 15; Royal to Dino E. Scala, 28 December 1937, NBC Archives, box 108, folder 17; Royal to Mrs. Robert Ranlet, Rochester, New York, 11 January 1938, NBC Archives, box 108, folder 18; Royal to Lady Mabel Dunn, c/o National City Bank (New York), 14 February 1938, NBC Archives, box 108, folder 19; and Royal to Orlando Martinez (Havana, Cuba), 4 May 1937, NBC Archives, box 108, folder 11. Other requests coming in to NBC included an invitation for Toscanini to attend an Indianapolis Symphony Orchestra concert and an offer from a young conductor to conduct the NBC Symphony in its off times (NBC Archives, box 108, folder 16).

completed a radio symphony.<sup>148</sup> There was an attempt to bring in Toscanini for a movie version of *Madama Butterfly* with Gladys Swarthout. "It would be worth a lot of money to Paramount," wrote L. P. Yandell to John Royal in April 1937. "NBC might thereby recoup a large part of what it pays Toscanini." Royal, however, knew that Toscanini had little interest in making films.<sup>149</sup>

Mostly, the requests were for tickets. Bill Bacher of the MGM Corporation, for example, asked for a season pass.<sup>150</sup> NBC established a policy not to charge admission to the NBC Symphony concerts, and requests for the first concert numbered around 25,000.<sup>151</sup> Since so many tickets requests were rejected, it is interesting to note some of the people who got tickets to the Toscanini opening: Edward Johnson, Metropolitan Opera Association; Dr. Renato Tasselli of the House of Ricordi; Merlin Aylesworth, former president of NBC; Howard Dietz of MGM, potential producer of a new MGM show for General Foods over NBC; and H. K. McCann of the McCann-Erickson agency (for the second concert).<sup>152</sup>

John Royal distributed the tickets, though when he rejected requests he usually pretended he had nothing to do with them.<sup>153</sup> He enjoyed this prerogative mightily. In 1939, he told a Mr. Chapin that the supply of tickets for Toscanini concerts had been exhausted for that week and several weeks to come, though just

---

<sup>148</sup> Royal to George Maynard, 24 September 1937, NBC Archives, box 108, folder 14.

<sup>149</sup> NBC Archives, box 57, folder 21.

<sup>150</sup> He was turned down. Royal to Bacher, 18 October 1937, NBC Archives; Royal to Leila Seigel, 20 October 1937, box 108, folder 15.

<sup>151</sup> NBC Archives, box 108, folder 17. A black market for the invitational tickets soon developed (Marck, p. 224).

<sup>152</sup> Ibid.

<sup>153</sup> See for example Royal to Mrs. Hermann Irion, 29 November 1937, NBC Archives box 108, folder 16.

two days before he had managed to find two tickets for Lou Gehrig. "Thanks to you I have had many a thrill from year to year, and I think it only fair to give you one in return," he wrote Gehrig. "I shall be pleased to send you two tickets to this coming Saturday's Toscanini concert, just as soon as they are issued."<sup>154</sup> In 1937, however, the demand for tickets was so great that NBC announced that there would be no tickets for its own executives, and Royal himself had to apply to NBC president Lohr for his seats.<sup>155</sup>

NBC began to consider promotional ideas for the Toscanini concerts. Max Jordon, in charge of NBC affairs in Europe, suggested

preparing a series of concerts to be conducted by the most outstanding orchestra directors of the world in tribute to Toscanini about the time when he starts his engagements. . . . The conductors to be considered in the first place would be Bruno Walter, Furtwaengler, Mengelberg, Weingartner, Molinari, Ansermet and Fritz Busch.<sup>156</sup>

Royal vetoed the idea: "Forget about the tribute to Toscanini. We might bring Bruno Walter over here for a few concerts. The rest of them don't mean anything."<sup>157</sup> In May, Royal suggested turning the rotunda of Radio City into a great musical art gallery:

Once each year we might donate a beautiful oil painting of some great composer, starting perhaps with Toscanini as the great living conductor, but following after that with Wagner, Beethoven, Brahms, etcetera. We could get about twenty or more in this location. Each dedication would be the occasion of much publicity and ceremony. A series of speeches, magazine articles, lunches and other promotion ideas could be arranged each year.<sup>158</sup>

---

<sup>154</sup> NBC Archives, box 108, folder 29.

<sup>155</sup> Royal to Lohr, 17 December 1937, NBC Archives, box 108, folder 17. Royal eventually requested eleven seats to the first concert.

<sup>156</sup> Jordon to Royal, 18 March 1937, NBC Archives, box 57, folder 65.

<sup>157</sup> Royal to Jordan, 26 April 1937, *ibid.* Walter was eventually offered four concerts as guest conductor the following spring.

<sup>158</sup> Royal to Sarnoff, 3 May 1937, NBC Archives, box 108, folder 11.

Chotzinoff was approached by several magazines that sought to buy the story of the negotiations with Toscanini, but he declined, fearing it would weaken his delicate relationship with Toscanini.<sup>159</sup> In April, NBC was approached by the Austrian publisher Reichner with the opportunity to distribute its new publication *Arturo Toscanini in Pictures*. Royal was tempted by the offer. "What would you think about buying 2,000 copies of these books, and distributing them to a selected list, just before the Maestro comes to America?" he asked Sarnoff. Sarnoff penciled on the returned memo, "The booklet doesn't strike me as bad. The idea is good and maybe we can later get up a booklet of our own on Toscanini and the NBC Orchestra, etc." A full-length book entitled *The NBC Symphony Orchestra* was published by NBC in 1938.<sup>160</sup> In November NBC looked briefly into booking Toscanini's daughter and son-in-law, the Count and Countess Castelbarco, to be interviewed about the Maestro.<sup>161</sup>

Excitement over the NBC Symphony seemed to be universal, but it did not please everyone:

The largest single client of NBC was George Washington Hill, president of the American Tobacco Company and reputed to be something of an eccentric genius in his own art, which was merchandising. The advertising mogul who handled this cigarette account, Albert Lasker, finally succeeded in bringing Hill together with Sarnoff for the first time. In making the introduction, the ebullient Lasker boastfully described his friend's achievement in luring the greatest orchestra conductor to the air.

George Washington Hill interrupted the panegyrics. "You know what I'd do if I were a stockholder in your company," he said, looking straight at Sarnoff, "*I'd fire you!* I'd fire you for wasting money on symphony music in a mass medium." As far as Hill was concerned, a program that couldn't sell cigarettes was by definition a waste of time, effort and money.<sup>162</sup>

---

<sup>159</sup> Walter Koons to Clay Morgan, 15 March 1937, NBC Archives, box 57, folder 30.

<sup>160</sup> Royal to Sarnoff, 15 May 1937, NBC Archives, box 57, folder 30.

<sup>161</sup> Margaret Cuthbert to Royal, 18 November 1937, and 22 November 1937, NBC Archives, box 57, folder 30.

<sup>162</sup> First published in Lyons, p. 201; also quoted in Marek, p. 220, and Horowitz, p. 312.

## 4

## FINAL PREPARATIONS

Having spared no expense in hiring the nation's best orchestra players, most of them for a 52-week contract, Sarnoff also improved Studio 8-H, the orchestra's future home:

Studio 8-H at NBC's 30 Rockefeller Plaza headquarters was enlarged and acoustically upgraded, with space provided for an audience of fourteen hundred. Shortwave links were set up between the studio and Toscanini's Milan villa, so that he could listen to Rodzinski's rehearsals of the carefully selected instrumentalists. . . . Everything would be paid for by RCA. There would be no taint of commercialism in this majestic endeavor.<sup>163</sup>

Dressing Room A of 8-H was transformed into a dressing room for Toscanini exclusively; the musicians were given Dressing Room B. The Maestro was to be given a private entrance to his dressing room, and to a private office. Toscanini was to be supplied with fresh towels, in case he wanted to shower after a "stiff" rehearsal.<sup>164</sup>

NBC also took pains to make sure the Maestro was comfortable at home. Sarnoff made arrangements to have a high-grade RCA phonograph-radio installed in Toscanini's suite at the Astor Hotel. Frank Black selected the records the Maestro might enjoy from the RCA-Victor catalogue.<sup>165</sup>

---

<sup>163</sup> Bilby, p. 240. Sarnoff, or at least RCA, was not opposed to sponsoring the orchestra, even at the beginning; RCA Victor requested its advertising agency to buy spot announcements on the Toscanini Concerts in November 1937, going over the heads of NBC. But the concerts were not sponsored until the War (NBC Archives, box 56, folder 37).

<sup>164</sup> William Burke Miller to W. G. Preston, 19 December 1937, NBC Archives, box 57, folder 30. After hearing the changes in the acoustics when an audience was present on 2 November, NBC made "an effort to correct" certain "deficiencies." The acoustics of 8-H would never be truly satisfactory (NBC Archives, box 108, folder 16).

<sup>165</sup> O. B. Hanson to Lohr, 13 December 1937, NBC Archives, box 57, folder 30. Some embarrassment for those assigned to install the phonograph was caused by Toscanini's arrival a day earlier than scheduled.

Rodzinski started rehearsing the new orchestra on 4 October 1937, five weeks before the first broadcast. After one rehearsal, Rodzinski was jubilant:

I doubt if there has ever been assembled anywhere at any time a new orchestra that promises so much for the future. We start with a great beginning—now comes the hard work of welding parts into unity. I feel safe in saying that the future will speak for itself.<sup>166</sup>

Rodzinski's schedule that fall was extremely busy. Halina Rodzinski remembers, "Artur conducted two concerts in Cleveland, then entrained for New York to spend Sundays and Mondays whipping the new NBC [orchestra] into shape." Nonetheless, she said, he relished the new role: "Probably due to a strain inherited from his father, Artur was a born Chief of Staff, a methodical organizer."<sup>167</sup> The *New York Times*, which called him a "drillmaster," captured the excitement of those first days:

Eagerly awaiting the arrival of Maestro Arturo Toscanini, ninety-two musicians have turned the largest studio in Radio City into a beehive of activity for twelve hours a week as they rehearse under the baton of the drill master Artur Rodzinski. The assignment of organizing the orchestra. . . is to Mr. Rodzinski, "the answer to a conductor's dream."

When he was asked what problems the task entailed, Mr. Rodzinski shrugged his shoulders, raised his hands deprecatingly and beamed broadly before saying,

"Task? Problems? Perhaps, but to me the commission brought nothing but pleasure. It is the answer to a life-long dream."

Further pressure on the point, however, elicited a few facts that might defeat a less stalwart soul than Mr. Rodzinski. He has been at work on his role of organizer of the new symphony orchestra since last February: thousands of auditions have been held in the process of building up an aggregation that might win Toscanini's whole-hearted endorsement, one which in the words of Mr. Rodzinski might "leave the maestro breathless after the first broadcast. . . .

"I am more than elated with the progress up to now. When I heard the strings after the first rehearsal, I wept for pure joy."<sup>168</sup>

---

<sup>166</sup> *The NBC Symphony Orchestra*, p. 11.

<sup>167</sup> Rodzinski, p. 171, 160.

<sup>168</sup> "Tuning up the 'Band'" *New York Times*, 17 October 1937, sec. 10, p. 12, col. 5.

Leonard Sharrow remembers a rather single-mindedness to those rehearsals: “And then, I remember we had three weeks of preliminary rehearsals [with Rodzinski] to whip the orchestra into shape. *Heldenleben*. Nothing but *Heldenleben*.”<sup>169</sup>

Royal brought in Dr. Frieder Weissmann, from the Colon Theatre in South America, to conduct rehearsals when Rodzinski was absent.<sup>170</sup> Altogether, the orchestra rehearsed six days a week, two and a half to five hours a day. “They rehearsed all together and as single choirs. While conductor was drilling brasses or woodwinds, concert master in another studio would be rehearsing the strings as a group or in sections.”<sup>171</sup> After a few weeks, enough progress had been made that NBC decided to broadcast a “public rehearsal” of the orchestra. On Tuesday, 2 November 1937, the orchestra in its new incarnation was first heard on the air rehearsing Weber’s Overture to *Oberon* and Strauss’s *Ein Heldenleben*, over the Blue network.<sup>172</sup> Complimentary letters to NBC began to pour in.<sup>173</sup>

The original plan had been for Rodzinski to conduct the debut on 13 November, but by this time he had learned that his tour dates with the Cleveland Orchestra conflicted with the opening. Pierre Monteux, then conductor of the San Francisco Symphony, was called in as a replacement for the first three concerts. Monteux arrived on 8 November on the *Normandie* from France and announced as he got off the ship that these concerts would give impetus to the rapid turn in

---

<sup>169</sup> Interview with the author, 23 April 1993.

<sup>170</sup> Royal to Black, 14 and 21 October 1937, NBC Archives, box 108, folder 15.

<sup>171</sup> *The NBC Symphony Orchestra*, p. 11.

<sup>172</sup> *Ibid.*, p. 118.

<sup>173</sup> Royal to Ira Hirschmann, Vice President, Saks-Fifth Avenue, 7 November 1937, NBC Archives, box 108, folder 16.



American tastes toward symphonic music.<sup>174</sup> In the debut concert of the orchestra the following Saturday, he conducted a Respighi transcription of the Bach Passacaglia in C Minor, Mozart's "Haffner" Symphony (K. 385), Franck's *Psyché*, Debussy's *Ibéria* and Strauss's *Till Eulenspiegel*. "The concert served immediate notice of the presence of a new symphonic orchestra of very high rank, as it also revealed Mr. Monteux at the height of his powers," wrote Olin Downes.<sup>175</sup>

Halina Rodzinski listened from Cleveland: "In spite of the poor reception, the orchestra sounded magnificent, clear and crisp in the Mozart, and glowing in the French works which Monteux could do so exquisitely."<sup>176</sup> Monteux's other two concerts on the next two Saturdays were similarly successful.<sup>177</sup>

Rodzinski returned to NBC in early December for his series of three concerts before the long-awaited Maestro took over. His wife recalls:

When Artur began to work on the rehearsals for his three concerts, he panicked. There were "imperfections" in one of the orchestra's sections, and my husband was in despair. He asked Sarnoff to postpone Toscanini's arrival.

"I will need a few more months' work with the orchestra," he told the NBC hierarchy; . . .

NBC was in turmoil: broadcast schedules had been announced, promotional materials distributed, programs printed, and a huge radio public was sitting by its Atwater Kent, not to mention RCA, cathedrals. The critic Samuel Chotzinoff, as artistic advisor to NBC, tried to tell Artur that he exaggerated. But Artur remained unconvinced. He had told the *Herald-Tribune* he would hand over to Toscanini an instrument so perfect that it "would leave Maestro breathless after the first broadcast."

It was Sarnoff who finally pacified Artur. He began by telling him how much everyone appreciated his work and how well everyone *else* thought the ensemble sounded. He said these obvious things with just the right measure of

---

<sup>174</sup> "Pierre Monteux Here," *New York Times*, 9 November 1937, p. 21, col. 2.

<sup>175</sup> Downes, "Radio Orchestra Makes Debut Here," *New York Times*, 14 November 1937, sec. 2, p. 3, col. 5.

<sup>176</sup> Rodzinski, p. 172.

<sup>177</sup> For programs of all NBC Symphony concerts, see Appendix B.

warmth and sympathy, and calmed Artur's nerves. The storm clouds dissipated, Artur quieted down, and the rehearsals that followed went along perfectly.<sup>178</sup>

The problem was in the woodwinds. Royal confessed to Sarnoff:

It is true the oboe and clarinet are not as good as we should have, but they are the best available under the circumstances. We are desperately trying to improve these spots before Toscanini arrives. Otherwise, we must confide to Maestro the conditions, but we may have a little luck and find the miracle.<sup>179</sup>

Toscanini had been listening to Rodzinski's broadcasts via shortwave in Italy and on the ocean liner, and had already noted the problem. Lyons claims that "in early December, when Sarnoff and Chotzinoff walked up the gangplank to greet the gray-haired celebrity, his first words were: 'NBC Orchestra very good . . . first clarinetist not so good.'"<sup>180</sup> It was not Toscanini's habit to fire players, however. Leonard Sharrow recalls:

I remember one rehearsal, in which I was not involved, but I was sitting there in 8-H listening. Toscanini was rehearsing, and going over a particular passage, again and again with one of the players (winds, or something). And Spitalny was there, who was the manager of the orchestra, a despicable character. And he came up to the stage, to Toscanini, and said, "Maestro, if you don't like that man, we'll get rid of him and get somebody else." And Toscanini turned on him like a fury. He said, "Get away from me! You want to fire people all the time! Why? That man will play! I will make him play!"<sup>181</sup>

As Marek reports, instead of firing the clarinetist—Augustin Duques—Toscanini elected to give him some guidance:

Before the first rehearsal Toscanini asked to see the clarinetist. He said to him, "You are a fine musician, but there are some things you do wrong. Let me show you." He showed him, worked with him; the man remained with the orchestra for the years of its existence, and became one of the world's greatest players of that temperamental instrument.<sup>182</sup>

---

<sup>178</sup> Rodzinski, pp. 172–73.

<sup>179</sup> 1 December 1937, NBC Archives, box 108, folder 17.

<sup>180</sup> Lyons, p. 198. But Toscanini was actually greeted by Sarnoff, Royal, and Toscanini's daughter the Countess Castelbarco (9 December 1937, NBC Archives, box 57, folder 30).

<sup>181</sup> Interview with the author, 23 April 1993.

<sup>182</sup> Marek, p. 223.

NBC was also very concerned over the possibility of audience noise. The programs were printed on satin to avoid the sound of rustling paper, and on the programs was printed the warning: "Since the modern microphone is extremely sensitive, your cooperation in maintaining strict silence during the music is urgently requested." Critics would find this silence one of the most rewarding aspects of attending NBC Symphony concerts.<sup>183</sup>

Toscanini arrived on the Italian motor ship *Conte di Savola* on 13 December and soon began to attend Rodzinski's rehearsals.<sup>184</sup> William Primrose recalls that:

Poor Rodzinski, despite his best efforts, brought the wrath of the maestro down upon himself on one occasion at least. Toscanini arrived in the United States several days before he was due to assume command. Once in a while we observed him standing outside in the corridor listening to the rehearsal. Rodzinski nearly always rehearsed sitting on a high stool with his very long legs wrapped around each other. One day he was talking with Toscanini and apologizing for the lack of spirit in the orchestra at a particular rehearsal. The maestro immediately berated him, saying, "How you expect orchestra to play when you sit down? If you lazy, then they lazy!"<sup>185</sup>

Toscanini was nevertheless happy with his work. Halina Rodzinski recalls his words of praise after he listened to Rodzinski's third concert from Studio 8-H. "*Bravo, bravo, Rodzinski! Orchestra magnifica e magnifico concerto . . . che bel lavoro!*"<sup>186</sup>

And so it was that we come to one of the most mythical moments in the history of music, Toscanini's first rehearsal. The accounts change from player to player, but

---

<sup>183</sup> Most of the NBC Symphony programs can be found at the New York Public Library. Later, most of the programs were printed on cardboard, with satin programs reserved for special occasions.

<sup>184</sup> "Toscanini Will Arrive Today," *New York Times*, 13 December 1937, p. 22, col. 6.

<sup>185</sup> Primrose, p. 93.

<sup>186</sup> Rodzinski, p. 173.

one thing is certain: the incredible impression he made on his young players at their first encounter. According to Marek:

He arrived a full hour before the first rehearsal was to begin, sprayed his body and face with eau de cologne, dressed in his rehearsal jacket, and then sat, silent and immobile. Outside on the stage the orchestra assembled, every one dreadfully nervous and therefore making more noise than was necessary, then tuning up and waiting. Ten seconds before the hour, the librarian emerged and clapped his hands loudly. At once there was utter silence, the taut silence of expectancy which lames the muscles. Toscanini walked to the podium, the men rose, he waved the slightest of greetings with his hand, the men sat down, he smiled almost apologetically for the briefest of seconds, his glance darkened, out of his face, pale and drawn, he forced the word "Brahms," down smashed the baton, and as from a hot geyser too long held underground, there spurted forth the first bar of the First Symphony with its six heavy drum beats. He went through the entire first movement without stopping. Then he said, "Not so bad." Several of the men in the orchestra knew Toscanini from previous affiliations and they were not deluded. At once he called, "*Da capo*." And now he began in earnest.<sup>187</sup>

William Primrose's version of the first rehearsal is slightly different:

Toscanini's first experience with us, and ours with him, was the Brahms C-Minor symphony. We went through it without interruption until the brass chorale in the introduction to the last movement. It didn't suit him and he stopped: "Signori, you play like that, you not my friends!" I thought the furies were about to sling their flames, but we were spared these till later.

I soon found out, of course, that the reports of Toscanini's violent temper were well founded.<sup>188</sup>

And Leonard Sharrow and Josef Gingold remember Toscanini running through the First Symphony once without stopping, then declaring the rehearsal over.<sup>189</sup> Whatever the specifics, the magic in the air was universal noted. Most dramatic is the description by first violinist Samuel Antek, written over twenty-five years later:

With each heart-pounding timpani stroke in the opening bars of the Brahms First Symphony his baton beat became more powerfully insistent, his shoulders strained and hunched as though buffeting a giant wind. His outstretched left arm spasmodically flailed the air, the cupped fingers pleading like a beseeching beggar. His face reddened, muscles tightened, eyes and eyebrows constantly moving.

---

<sup>187</sup> Marek, p. 223.

<sup>188</sup> Primrose, p. 94.

<sup>189</sup> Interview with author, 23 April 1993.

As we in the violin section tore with our bows against our strings, I felt I was being sucked into a roaring maelstrom of sound—every bit of strength and skill called upon and strained into being. Bits of breath, muscle, and blood, never before used, were being drained from me. I sensed, more than I heard, with near disbelief, the new sounds around me. Was this the same music we had been practicing so assiduously for days? Like ships torn from their mooring in a stormy ocean, we bobbed and tossed, responding to these earnest, importuning gestures. With what a new fierce joy we played!<sup>190</sup>

“When that C Minor chord hit,” says Josef Gingold, “I’ve never felt this before or since. . . . My whole body began to vibrate. With one chord!”<sup>191</sup> Even the NBC executives were suitably impressed. John Royal wrote to Calvin Kuhl in Hollywood, “If some of the young conductors who grow lazy basking in the California sunlight could get a load of Toscanini’s energy, I am sure they’d feel ashamed, and when he starts to bear down and go to town, that’s sumpin’.”<sup>192</sup>

The NBC Symphony Orchestra that Americans would know had been born.

---

<sup>190</sup> Samuel Antek, *This Was Toscanini*, pp. 15–16.

<sup>191</sup> Interview with the author, 23 April 1993.

<sup>192</sup> 27 December 1937, NBC Archives, box 108, folder 17.

## CHAPTER 4

### THE NBC SYMPHONY ORCHESTRA, 1937–41

Studio 8-H in 1937 in Rockefeller Center served as a physical manifestation of the blend of high art and technology symbolized by the NBC Symphony. It was shaped something like a shoe box, with the stage on the long side, rather than the end, of the room. The 1,200 seats, later increased to 1,400, were removable, set on temporary risers. On the left side of the stage there was a small announcer's booth. Along the back of the stage hung a curtain, which in later years would be replaced by acoustic baffles. The NBC engineers were continually tinkering with the studio:

Engineers also have taken advantage of the daily rehearsals of the ninety-two-piece orchestra under Dr. Rodzinski to conduct an elaborate series of experiments in acoustics and microphone placement in the huge Studio 8-H at Radio City. . . In the course of these tests, N.B.C. marshaled critical musical experts to listen in on rehearsals over a loudspeaker system and "piped" the music into its laboratories where engineers under the supervision of O. B. Hanson made scientific tests of the absolute tone quality of the transmissions.

Studio 8-H, largest in the world, was carefully checked to detect any possible distortion of tone or loss of richness even when the music of the orchestra swelled to its greatest volume. Following these experiments, experts said they were satisfied that the studio was ideally designed for the performances of the new symphonic group.

Specially calibrated microphones, like those used in the Metropolitan Opera broadcasts, have been installed to bring the symphony concerts to the radio audiences. These microphones receive sound from a heart-shaped area in front. All extraneous noises from rear and sides of the microphone are eliminated.<sup>1</sup>

There were enormous logistical problems for NBC to solve. Rodzinski, for example, demanded NBC's staff prepare all the parts for Beethoven's Fifth Symphony, with bowings and rehearsal letters put in and rewritten brass and

---

<sup>1</sup> "Equipment Put To Many Tests," *New York Herald-Tribune*, 14 November 1937, sec. 7, p. 12, col. 3. Rumor has it that Toscanini complained about the rumbling of the subway, more than eight floors below. NBC engineers solved the problem by giving the room independent structural integrity—Studio 8-H thus became the world's first "floating" studio.

woodwind parts made to his specification.<sup>2</sup> Toscanini, planning to bring his own parts, neglected to send them ahead.<sup>3</sup> And Rodzinski and Toscanini were to cover only twenty of the season's concerts; Royal needed to make arrangements with guest conductors to fill out the spring schedule.<sup>4</sup> Early on, in fact, George Engels at NBC offered Stravinsky a guest conducting slot in the NBC Orchestra series and suggested commissioning a new work from him, but the scheduling did not work out.<sup>5</sup>

Once the broadcasts started, Royal had to field complaints from listeners about the programming. Arthur H. Sturcke of New Jersey wrote NBC to accuse Royal of avoiding the works of Mahler and Bruckner on Rodzinski's programs owing to "personal animus," and Royal received a similar complaint from Robert C. Gray of The Bruckner Society of America. Royal protested that he particularly enjoyed the music of Mahler and Bruckner, but that their length prohibited broadcasting them.<sup>6</sup> Another listener complained that there was not enough music by Polish composers on the NBC Symphony program.<sup>7</sup> Royal continued to receive

---

<sup>2</sup> Black to Royal, 20 October 1937 NBC Archives, box 56, folder 53; the symphony was played on 4 December 1937. Black decided to rent the parts from Cleveland.

<sup>3</sup> Royal to Black, 21 October 1937, NBC Archives, box 108, folder 15.

<sup>4</sup> Royal to Fred Bate, 16 October 1937, NBC Archives, box 108, folder 15; Royal was inquiring about the availability of Sir Adrian Boult, conductor of the BBC Symphony, who agreed to come in May 1938.

<sup>5</sup> "I don't think much of him as a conductor," wrote John Royal to Chotzinoff, "but he is news and he made fine copy on his last visit here. How does the Maestro feel about him?" (18 December 1937, NBC Archives, box 57, folder 21). NBC had been considering Stravinsky since April.

<sup>6</sup> NBC Archives, box 57, folder 21, and box 108, folder 18. Of course it was Toscanini, not Royal, who preferred not to program these composers. Leinsdorf recalls, "After one single essay with Bruckner's Seventh in New York, he never touched the composer again, saying that his music showed that he had never had a woman" (Leinsdorf, *Cadenza: A Musical Life*, p. 53).

<sup>7</sup> Royal to Mr. Anthony Schreiber, Buffalo, New York, 16 March 1938, NBC Archives, box 108, folder 20.

complaints about the time of the broadcast throughout the first season.<sup>8</sup> Royal also fielded more pleasant requests: in January 1938 Yale University offered to bestow an honorary degree on Toscanini the following June, which the Maestro eventually declined.<sup>9</sup> And even before Toscanini began his season with the NBC Symphony, fans wrote for more information on his recordings.<sup>10</sup>

Toscanini's first concert with the NBC Symphony was on Christmas Night 1937, Saturday, from 10 to 11:30 P.M., broadcast over both the Red and the Blue Networks. David Sarnoff gave a brief introductory speech and then an announcer introduced Toscanini, who conducted Vivaldi's *Concerto Grosso* op. 11, no. 3, in D Minor; Mozart's *Symphony No. 40*; and the Brahms First. Everyone in the hall was nervous: musicians, NBC technicians—even the audience. John Royal recalled two days later:

If you can visualize having six minutes of continuity written for the intermission, and then realize that Toscanini has a new collar and shirt that will take twelve minutes to put on, and you only know this before the intermission starts, and Clane has to read from a book held in front of him by Burke Miller and Leo Spitalny—then you have some idea of what might have been going on without your knowing it. Also visualize an announcer's mike in the little room off the stage in 8 H going dead just before the broadcast started, and a special hand mike being rushed into use in the matter of seconds, then you get some idea of what was going on when the dear Maestro was getting ready to make his entrance.

I think the best laugh of the year is when all the music experts in the audience didn't know when the first number ended, and there was no applause. Toscanini never turned around, and left them flat in the road, and before they

---

<sup>8</sup> Royal to Reverend Edgar Whiting Guilford, Brownsville, Vermont, 10 February 1938, NBC Archives, box 108, folder 19, and Royal to David R. Sangerman, Chicago, 14 March 1938, NBC Archives, box 108, folder 20.

<sup>9</sup> Royal to Sarnoff, NBC Archives, box 108, folder 18.

<sup>10</sup> Royal to J. K. Weitzenkorn, Wilkes-Barre, Pennsylvania, 3 December 1937, NBC Archives, box 108, folder 17.



knew it old man Mozart was being played, and all of the wise ones have been making funny faces at each other since the concert.<sup>11</sup>

The audience found its voice by the end of the Brahms, however, recalling Toscanini to the stage seven times in a wild standing ovation.<sup>12</sup> As Sarnoff had hoped, the first Toscanini concert served notice of NBC's coming-of-age as a cultural institution.

NBC continued its intensive promotional work after the first concert. Sarnoff arranged to have to a company vice president in Hollywood personally escort Toscanini's daughter, the Countess Castelbarco, on her visit to the West Coast, part of NBC's concerted effort to please the Maestro in every possible way.<sup>13</sup> For the second and subsequent concerts of that first season, NBC arranged to broadcast the orchestra over the Canadian Broadcasting Corporation network, bringing the total number of outlets to 182: 142 stations in the combined WEAJ-WJZ chain, 34 stations of the Canadian network, and six short-wave stations.<sup>14</sup> Royal also began to work in earnest on Toscanini's benefit programs at this time.<sup>15</sup>

Toscanini's second concert with the NBC Symphony, New Year's Day 1938, consisted of Schubert's Ninth Symphony, two movements (*Lento assai* and *Scherzo*) from his own string orchestra arrangement of Beethoven's op. 135 Quartet, and Strauss's *Tod und Verklärung*. Two weeks later the first soloist was heard on an NBC Symphony program, tenor Jan Peerce, singing Busoni's Rondo

---

<sup>11</sup> Royal to Calvin Kuhl, 27 December 1937, NBC Archives, box 108, folder 17. Royal, despite his cynicism, was smitten by Toscanini's presence at the company. Seeing the rehearsals, he wrote to Kuhl, was "like seeing God" (5 January 1938, box 108, folder 18).

<sup>12</sup> Marek, p. 224.

<sup>13</sup> Royal to Don Gilman, 30 December 1937, NBC Archives, box 57, folder 30.

<sup>14</sup> "Widens Toscanini Series," *New York Times*, 31 December 1937, p. 8, col. 3.

<sup>15</sup> Royal to Lohr, 30 December 1937, NBC Archives, box 108, folder 17.

*Arlecchinesco*, op. 46. Peerce was to become one of Toscanini's favorite soloists, although at this point Toscanini seems not to have been especially impressed.<sup>16</sup> Peerce, for his part, was so grateful for the engagement that he returned his \$100 sustaining fee.<sup>17</sup>

Where it came to virtuosity the clear highlight of the first season came at the end of January, when sixteen of the first and four of the second violins played—standing up—Paganini's *Moto Perpetuo*. The result was thought to sound as if played by a single violin.<sup>18</sup>

For the benefit concerts, Toscanini at length decided on the Italian Welfare League as beneficiary of the first concert on 6 February 1938, and for the second, the unemployed musicians of the New York Local 802, American Federation of Musicians, and the Verdi Rest Home for musicians outside Milan. This second concert, appropriately, was to be the Verdi Requiem. For the first benefit concert, the orchestra played the first of several celebrated performances of Beethoven's Ninth Symphony, paired with the First Symphony. Both performances were in Carnegie Hall, and only the First Symphony was broadcast over NBC, much to the

---

<sup>16</sup> Royal to Sarnoff, 17 February 1938, NBC Archives, box 108, folder 19: "Understand the Maestro did not wish to have Peerce for the Verdi Requiem; I checked with Chotzinoff, who had the same understanding. Margherita said she 'phoned the Maestro today and that he would like Kullman. We went after Kullman and he consented."

<sup>17</sup> Royal to Peerce, 28 January 1938 and 11 February 1938, NBC Archives, box 108, folders 18 and 19, respectively.

<sup>18</sup> See Olin Downes, "Toscanini Directs a Paganini Work," *New York Times*, 30 January 1938, sec. 2, p. 10, col. 4.

disappointment of the radio audience.<sup>19</sup> The first concert earned \$23,187.57; the second netted \$13,000 for the AFofM and \$5,000 for the Verdi Rest Home.<sup>20</sup>

The NBC Symphony's move to Carnegie Hall inevitably heightened comparisons with the New York Philharmonic-Symphony. The *New York Herald-Tribune*, which was generally considered a partisan of the Philharmonic—its music critics were the program annotators—now consented to review one of the benefits, as if performing in Carnegie gave the orchestra legitimacy. Of course, just the day before the *Herald-Tribune* had run a feature article on the problems with the “cult” of conductors. The animosity between the two orchestras, though subtle, still lingered.<sup>21</sup>

Toscanini, happy with his new network association, agreed to conduct an extra concert, a long Wagner program, following the last benefit concert.<sup>22</sup> In sum he led eleven broadcasts that first season, as well as the two benefits. He also agreed to return to the network for three more seasons.<sup>23</sup> On March 6 and 7, 1938, the Maestro led his first recording session with the NBC Symphony, recording

---

<sup>19</sup> Royal to David Haim, 25 January 1938, and to Paul Stein, 19 January 1938, NBC Archives, box 108, folder 18. NBC claimed it had no time available. Both the Ninth and the Requiem were broadcast in shortwave, however.

<sup>20</sup> Royal to Margherita DeVecchi, 19 February 1938, NBC Archives, box 108, folder 19; Royal to Mr. Jack Rosenberg, President, Local 802, AFM, 24 March 1938, NBC Archives, box 108, folder 20.

<sup>21</sup> Francis Perkins, “Huge Audience Hails Toscanini at Carnegie Hall,” *New York Herald-Tribune*, 7 February 1938, p. 9, and idem, “Cult of Conductors,” *New York Herald-Tribune*, 6 February 1938, sec. 6, p. 8, col. 1. By this time, however, Barbirolli seems to have buried the hatchet: “There is every reason to believe that the return to this country of my great predecessor at the Philharmonic-Symphony, Mr. Toscanini, to conduct a radio orchestra is a healthful indication of this nation’s interest in music,” he said (“Concerts Vs. Radio,” *New York Times*, 27 March 1938, sec. 10, p. 10, col. 7).

<sup>22</sup> Downes, “Toscanini Ends His Air Series Here; Wildly Cheered in Wagner Farewell,” *New York Times*, 6 March 1938, sec. 2, p. 1, col. 3.

<sup>23</sup> “Toscanini On Radio For Three More Years,” *New York Times*, 2 March 1938, p. 21, col. 8.

highlights from the first season including Mozart's 40th; the two movements of Beethoven op. 135 String Quartet arrangement; and Haydn's Symphony No. 88. He left for Europe immediately afterward.<sup>24</sup>

In New York the season continued under celebrated guest conductors. The network had abandoned notions of sponsoring the post-Toscanini broadcasts and kept them sustaining, heard on both Red and Blue networks. Negotiations with guest conductors had continued throughout the season. In January, for example, Royal wrote Sarnoff:

We have tried to get Franz Lehar several times from Europe but without success. If we could get him over here for one or two concerts without putting the company and the RCA Building in hock, we would be very happy, but in the past he has put an extraordinary value on his services.

Under no circumstances would I suggest bothering with Mascagni. He is considered a dead fish here and has been negotiating a tour for the past few years without any result.<sup>25</sup>

Where it came to guest conductors, in fact, the company attempted to counterbalance the lavishness with which it handled Toscanini. Royal warned Black to be frugal:

I have told Mr. LaPrade that we didn't want any more extra men than those which I have already agreed upon. If Boult wants some extra men, which I doubt, I think we should give them to him, but we don't want to give any to Molinari because it should not be necessary.<sup>26</sup>

---

<sup>24</sup> Sachs, p. 264.

<sup>25</sup> 21 January 1938, NBC Archives, box 108, folder 18.

<sup>26</sup> Royal to Rodzinski, 31 March 1938, NBC Archives, box 108, folder 20. NBC had already bartered with Molinari over his fee (Royal to Chotzinoff, 8 January 1938, NBC Archives, box 108, folder 18). For the guests, the orchestra consisted of 3 flutes, 3 oboes, 1 English Horn, 2 clarinets, 1 bass clarinet, 2 bassoons, 1 contra bassoon, 5 horns, 4 trumpets, 3 trombones, 1 tuba, 1 timpani, 3 percussion, 2 harps, keyboard as required, and strings (16-16-12-10-8) (Ernest La Prade to Fred Bate, 23 March 1938, NBC Archives, box 59, folder 18).

Royal wrote in the same vein to the guest conductors, warning them to avoid hiring extra players.<sup>27</sup> For the first time, NBC executives also meddled in the programming:

I think that Molinari should have lighter things [on his programs] because of the lateness of the season and the fact that heavy music at that time might not be quite as popular with the audience.<sup>28</sup>

Royal warned Rodzinski not to program any pieces that had already been done that season, pressured him to cancel plans for a Ravel memorial concert, and urged him to include at least “one number familiar to the radio audience.”<sup>29</sup> NBC also attempted to get the guest conductors to shorten the length of their broadcasts, “now that spring has arrived.”<sup>30</sup>

The first guest conductor was Carlos Chavez, on 12 March, a week after Toscanini’s last appearance. Chavez led two of his own compositions, the *Sinfonia India* and the *Sinfonia de Antigone*, in his first concert, and his arrangement of the Buxtehude *Ciacconna* in his second. The level of playing by the orchestra was notably high.<sup>31</sup>

Howard Hanson directed the NBC Symphony on 26 March. Hanson, who was director of the Eastman School of Music in Rochester, presented an eclectic program which included the first performance of his own Third Symphony in its entirety, his own edition of the overture and incidental music to Purcell’s

---

<sup>27</sup> Royal to Rodzinski, 31 January 1938, NBC Archives, box 63, folder 81.

<sup>28</sup> Royal to Black, 31 March, NBC Archives, box 108, folder 20.

<sup>29</sup> Royal to Rodzinski, 2 March 1938, NBC Archives, box 63, folder 81.

<sup>30</sup> La Prade to Bate, *ibid.*

<sup>31</sup> Olin Downes, “Chavez Conducts NBC Orchestra,” *New York Times*, 13 March 1938, sec. 2, p. 2, col. 2.

*Dioclesian*; a Locatelli Concerto grosso in F Minor and two movements from MacDowell's second *Indian Suite*.<sup>32</sup>

Rodzinski then returned to the podium to complete his engagement with three concerts at NBC. For his first program, he presented the Symphony in One Movement of Samuel Barber, the 28-year-old composer Rodzinski had already championed for years. In the next season, Toscanini would take up the cause and promote Barber's music on NBC Symphony programs as well. The rest of the program included the Beethoven *Coriolan* Overture; Debussy's *L'Après-midi d'un Faune*; Dohnányi's *Suite for Orchestra*; and Prokofiev's "Classical" Symphony.

Rodzinski's second program that spring was the most significant of the entire season, featuring the first performance outside Russia of Shostakovich's Fifth Symphony. Rodzinski, who had conducted the first American performance of *Lady Macbeth of Mzensk* in Cleveland in 1934, had enlisted John Royal's aid in clearing the performance rights the previous in November.<sup>33</sup> Royal had written to Joseph Davies, the American ambassador to the Soviet Union, and David Sarnoff pulled strings with his Russian business connections.<sup>34</sup> After much negotiation, the NBC agreed to pay \$5,000 for the première, an outrageous sum for the late 1930s.<sup>35</sup> "So far as could be told," wrote Olin Downes disdainfully, "the symphony was given

---

<sup>32</sup> Olin Downes, "Locatelli's Work Heard on the Air," *New York Times*, 27 March 1938, sec. 2, p. 2, col. 5.

<sup>33</sup> Rodzinski, p. 119. Toscanini had considered performing the Shostakovich Fifth Symphony, but found it boring (Sol Schoenbach in Haggin, pp. 127–28).

<sup>34</sup> Royal to Davies, 19 November 1937; Royal to Sarnoff, 29 November 1937, NBC Archives, box 108, folder 16.

<sup>35</sup> Royal to Max Jordan, 1 December 1937, and Royal to A. I. Ward, Second Secretary of Embassy, Moscow, 15 December 1937, NBC Archives, box 108, folder 17; and Rodzinski, p. 175. Royal had balked at paying \$100 for the rights to the Barber piece in March, however (Royal to Rodzinski, 25 March 1938, NBC Archives, box 63, folder 81).

an excellent performance by Mr. Rodzinski and his men.”<sup>36</sup> Rodzinski’s third concert of 1938 with the orchestra was given on 16 April.<sup>37</sup>

Hugh Ross conducted the Schola Cantorum with the NBC Symphony on 23 April, and then Rodzinski conducted the third and final benefit concert of the first season, on 27 April 1938. This event, following so closely on Hitler’s annexation of Austria, was to benefit the Austrian War Relief Fund; again it was in Carnegie Hall. The program was mostly Viennese, with Jascha Heifetz as soloist. The take was more than \$10,000 for its cause.<sup>38</sup> Thomas Mann wired from California that the concert served “as a consolation and a hope that American democracy is alert and alive.”<sup>39</sup> Olin Downes remarked in the *Times*:

The audience, containing, among others, Jewish refugees and their sympathizers, applauded to the very echo the music of German composers, past and present, without thought of religious or racial issues, and only in glad recognition of great art. It is a pity that fanatics and book-burners of Strauss’s nation are incapable of similar intelligence.<sup>40</sup>

Pierre Monteux returned to the orchestra for two broadcasts in early May. A typically French domestic squabble made them particularly costly to NBC. Monteux’s fee was to be \$1500, plus 10% for tax, the same fee given Rodzinski and Boult that season.<sup>41</sup> But an attorney from the French Embassy appeared, demanding a large payment be sent to Monteux’s first wife. Monteux accordingly

---

<sup>36</sup> Downes, “Fifth Symphony of Shostakovitch, Russian Composer, Played by NBC Orchestra Under Rodzinski,” *New York Times*, 10 April 1938, sec. 2, p. 2, col. 3.

<sup>37</sup> For a list of all the NBC Symphony programs see Appendix B.

<sup>38</sup> Rodzinski, p. 176.

<sup>39</sup> *New York Times*, 20 April 1938, p. 20, col. 4.

<sup>40</sup> “Heifetz Is Soloist In Austrians’ Aid,” *New York Times*, 28 April 1938, p. 26, col. 3.

<sup>41</sup> Royal to Fitch, 31 March 1938, NBC Archives, box 108, folder 20. Mitropoulos and Molinari, however, would be paid only \$1000 per concert.

threatened to cancel his engagement. At length, NBC had to settle for an extra \$2000 payment to Germaine Monteux, calling it an “advance” on future concert fees.<sup>42</sup> Mme. Monteux 2<sup>e</sup>. in turn challenged this arrangement.<sup>43</sup> Monteux did not return to the NBC Symphony until 1950, when it appears that neither conductor nor corporation remembered the debt. The more interesting of his two programs in 1938 was the second, which featured compositions by American composers, including the *Negro Rhapsody* by John Powell, who appeared as piano soloist.

At the first of Sir Adrian Boult’s concerts William Primrose, probably the orchestra’s most distinguished player, presented the American première of the Walton Viola Concerto, written for him. Of all the guest conductors that season, Boult was accorded the greatest show of deference. NBC officials gave him a dockside greeting, sent flowers to his suite at the St. Regis, and gave him a watch. Boult responded, “Many, many thanks not only for the watch, but the many kindnesses which are hourly being shown me by a dozen or more of your delightful NBC men.”<sup>44</sup> Boult’s second concert was an all-English program.

The last three conductors of the season were Dmitri Mitropolous, Bernardino Molinari, and William Steinberg. Mitropolous conducted an unusual program, including his arrangement of *When I am Laid in Earth* from Purcell’s *Dido and Aeneas*; Schumann’s Second Symphony; Glazunov’s *Overture on Three Greek Themes*, and two transcriptions of Chopin works: the C-Minor “Revolutionary”

---

<sup>42</sup> Royal to Gilman, 14 January 1938, NBC Archives, box 108, folder 18, and Henry Ladner to Royal, 13 January 1938, NBC Archives, box 62, folder 53.

<sup>43</sup> Gilman to Royal, 17 January 1938, NBC Archives, box 62, folder 53.

<sup>44</sup> Boult to Royal, 17 May 1938, NBC Archives, box 59, folder 18.



Etude, and the A<sup>b</sup>-Major Polonaise, to strongly favorable reception.<sup>45</sup> Molinari conducted mostly Italian repertoire at his three concerts, and Steinberg's program—the final concert of the season—was predominately German.

All told the orchestra rehearsed about seventeen hours a week—on Thursday and Friday afternoons and Saturday mornings—for a ninety-minute weekly concert.<sup>46</sup> Meanwhile there was also old business as usual for the musicians: Walter Damrosch's *Music Appreciation Hour* continued to air on Fridays at 2:00 P.M. while school was in session; the *Voice of Firestone* on Monday evenings, directed by Alfred Wallenstein; the *Cities Service Variety Hour* on Friday nights under Frank Black; the *Magic Key Hour* on Sundays at 2 P.M., and so on.

For the radio dramas, typically conducted by Frank Black, the actors and musicians shared a studio, actors huddled in one corner around a microphone and anywhere from twelve to twenty-five musicians in another corner of the room gathered around a separated microphone. Black conducted from the control booth.<sup>47</sup> NBC had a full staff of composers and arrangers available for radio dramas, although not many directors took advantage of the resource.<sup>48</sup>

The *Magic Key of RCA* is a good example of the eclectic nature of the commercial programming on radio in the late 1930s. The show featured a different opera star each week, singing arias and selections from Broadway musicals, often

---

<sup>45</sup> "Mitropolous Conducts NBC Program Featuring Schumann Second Symphony in C Major," *New York Times*, 29 May 1938, sec. 6, p. 4, col. 6.

<sup>46</sup> Primrose, *Walk on the North Side*, p. 101; Alan Shulman, interview with the author, 22 July 1993.

<sup>47</sup> Shulman, interview.

<sup>48</sup> Thomas H. Belviso to C. L. Menser, 24 December 1940, NBC Archives, box 95, folder 31.

arranged by Frank Black.<sup>49</sup> In the middle of the program, the show would cut to a correspondent in some far-off land, RCA's demonstration of radio's simultaneity. Usually, there would be a group appearance as well: the Revelers Male Quartet, perhaps, or the Yale Glee Club. The program lasted until 1939.

The musicians rehearsed just once for the *Magic Key* program, on Sunday mornings, and played the afternoon show.<sup>50</sup> Some programs had no rehearsal at all. The orchestra's weekly schedule was nonetheless quite full, and often the players found themselves earning a great deal of overtime pay—although David Walter, NBC double bass player from 1940, says that the amount of overtime pay a player received depended purely on how well Spitalny liked him.<sup>51</sup>

Additionally the NBC Symphony musicians often substituted for members from other orchestras playing on NBC shows such as the *Bell Telephone Hour*, which used the Donald Voorhees Orchestra. David Walter recalls how NBC players frequently became involved with this commercial orchestra:

Don had almost all his own players, but . . . I did the *Telephone Hour* a few times, if one of the people Don wanted was not available and he had nobody else. Especially in our group, he would say, "It's probably okay if you get somebody from the Symphony." So everybody would benefit: he would get a good bass player, [and] NBC would get paid, so to speak, for this man's salary. Because if you worked, it was on your weekly schedule.<sup>52</sup>

In other words, Bell Telephone reimbursed NBC for the players who substituted on the program, reducing the salary the network had to pay that week. NBC's desire to get the most out of its expensive orchestra was restricted by union

---

<sup>49</sup> Leonard Sharrow, interview with the author, 23 April 1993.

<sup>50</sup> *ibid.*

<sup>51</sup> Samuel Levitan, interview with the author, 23 July 1993; Walter, interview with the author, 28 July 1993.

<sup>52</sup> *ibid.*

rules, however. That summer, Royal lamented to Chotzinoff, "When you realize that we are only entitled to twenty-five hours a week and between fifteen and twenty are taken up by the symphony, it leaves a very small amount of time for other purposes."<sup>53</sup> In short order the group had mutated from a radio orchestra that sometimes played symphonic music into a symphony orchestra that played a few commercial programs on the side.

The spring of 1938 brought a certain amount of relaxation in the orchestra department at NBC: the players were allowed to move to "summer dress"; the programs became lighter and shorter; and at the conclusion of the season roughly a third of the musicians were laid off as usual.<sup>54</sup> Chotzinoff had appealed to the management to keep the players through the summer, when they could develop new and younger conductors, but Royal had several reasons why they should be dismissed:

First—We save \$23,400, as you can see by the attached report I have requested from Mr. Fitch.

Second—Atmospheric conditions throughout the country, with excessive static and thunder storms, are not conducive to the enjoyment of the usual high standard symphony program.

Third— The listening habits of people change somewhat in the summer, and they listen on porches, in camps, on yachts, open windows, etc., and there is constant disturbance.

Fourth—Station acceptance would be limited, as they have expressed themselves with being surfeited during the past year with too many symphonic programs, and for the summer they prefer lighter fare.

When we are longer established in our symphonic efforts I think we can then be thinking of developing new and younger conductors, but at the present time it is my feeling that we should not give too much time or expense to

---

<sup>53</sup> 17 June 1938, NBC Archives, box 108, folder 22.

<sup>54</sup> Royal to Black, 31 May 1938, NBC Archives, box 108, folder 21; Leonard Sharrow, interview with the author, 23 April 1993. Twenty-four players were laid off that summer of a total musician's roster of 132 at NBC; six of those laid off were replaced, and by the next winter, the total number of musicians at NBC had risen to 138. (Fitch to Royal, 10 May 1938; NBC Archives, box 93c, folder 67).

pioneering or crusading in the development of young conductors, except as we can do it in our regular course of events.<sup>55</sup>

So that summer, unlike later summers, the orchestra ceased its weekly concerts entirely. Operations in the orchestra department continued, however. Toscanini signed a contract through the 1940–41 season, agreeing to conduct more concerts each season and perhaps to take the orchestra on tour. Sarnoff milked this announcement well during the intermission of the final Toscanini broadcast in 1937–38, saying that Toscanini's promised annual return was due to "the enthusiastic response to these concerts from all over the world."<sup>56</sup>

At the end of the first season, NBC also published a promotional coffee-table book on the NBC Symphony with short biographies and charcoal sketches by Bettina Steinke of all the players. Seven copies were given to Toscanini in Europe, and each player was given a copy. The book sold poorly.<sup>57</sup>

Commercial programs continued throughout the summer, at least sporadically. The *Voice of Firestone* was heard every Monday, as usual, and the Friday evening the *Cities Service Hour* was heard once every two weeks or so. Around the second anniversary of his death on 11 July, the *Magic Key Hour* broadcast a Gershwin memorial concert. This was recorded on ten disks and later released by RCA-Victor.<sup>58</sup>

---

<sup>55</sup> Royal to Lohr, 17 June 1938, NBC Archives, box 108, folder 22.

<sup>56</sup> "Signs for 12 Broadcasts," *New York Times*, 6 March 1938, sec. 2, p. 2, col. 3.

<sup>57</sup> *New York Times*, 3 April 1938, sec. 11, p. 5, col. 8; Clay Morgan to Fred Bate, 13 June 1938, NBC Archives, box 64, folder 66; W. E. Webb to Judith Waller, Chicago, 25 September 1940, NBC Archives, box 78, folder 52. National Broadcasting Company, *The NBC Symphony Orchestra* (New York, 1938).

<sup>58</sup> "In Memory of Gershwin," *New York Times*, 11 July 1938, p. 13, col. 1.

All things considered it was a vibrant, vital first season, from the American premières of the Shostakovich Fifth and the Walton Viola Concerto to the stunning performance of Paganini's *Moto Perpetuo* by the violins. The network made remarkable achievements: a nearly-new orchestra was born; enormous technical problems were solved; Toscanini maintained a generally happy disposition; NBC made good use of the promotional opportunities; and the orchestra received popular and critical acclaim. NBC had also surpassed CBS in prestige programming—although this of course did not end the rivalry between the two networks.<sup>59</sup> Music lovers from coast to coast, and in much of the world, now tuned to NBC for the best programming ever offered on American radio.

## 1

## THE SECOND SEASON

Toscanini was scheduled to return to New York in early October. In the interim, however, he ran into further trouble with the fascists. He had conducted the Palestine Orchestra in April for the second time, partly as a protest of German treatment of the Jews.<sup>60</sup> In May, a leading publicist of Italy's Fascist party, Roberto Farinacci, attacked Toscanini in the press, calling him a "prize clown" for accepting an honorary citizenship in Tel Aviv and giving free concerts throughout

---

<sup>59</sup> In May 1938, for example, NBC considered continuing their occasional broadcasts of the Chicago Opera for the following season, based on only two reasons: the quality of the singers seemed to be high, and the exclusive contract would keep "Columbia out of the picture" (Strotz to Royal, NBC Archives, box 59, folder 75). CBS continued to frustrate NBC with its ability to make truthful statements about its successes that somehow left twisted impression—such as its claim that CBS was the largest network, when NBC's two networks combined were much larger—that threatened to undermine any public-relations successes NBC achieved (E. P. H. James to Clay Morgan, 28 January 1938, NBC Archives, box 59, folder 74).

<sup>60</sup> Sachs, p. 265. NBC, for its part, actively encouraged Toscanini's participation with the Palestine Orchestra, partly so that it could broadcast some of the concerts by remote link (Royal to Margherita DeVecchi, 2 March 1938, NBC Archives, box 108, folder 20).

Palestine.<sup>61</sup> In August, when he returned to Italy, his passport was confiscated. Apparently the cause for the withdrawal of the passports was a telephone conversation of Toscanini's, overheard by wiretap, in which he called Mussolini's anti-Semitic policy "medieval."<sup>62</sup>

Toscanini and Mussolini, the two most popular men in Italy at the time, were engaged in a bitter battle of will. Hitler recommended quite simply that Toscanini be done away with, but Mussolini knew that any harm done to the Maestro would jeopardize his power. Toscanini's greatest threat to Mussolini was the potential damage he could do to Mussolini's public relations. The police informed Walter Toscanini that the passport would be returned if Toscanini promised not to make any derogatory remarks about the regime while abroad. Toscanini, upon hearing this, released a stream of expletives and promised to starve himself to death. Walter called a journalist friend in Switzerland to initiate a world-wide public outcry, then phoned Sarnoff.<sup>63</sup> NBC officials tried to enlist the aid of the State Department to secure Toscanini's safe passage out of Italy, but the State Department, of course, could do nothing in the matter.<sup>64</sup>

In early October 1938 alarming reports appeared in a London newspaper that Toscanini was missing. The newspaper contacted his children, who refused to disclose their father's whereabouts over the tapped telephones.<sup>65</sup> Meanwhile, Sarnoff had contacted his friend Joseph Kennedy, then serving as ambassador to

---

<sup>61</sup> Royal to Lohr, 27 May 1938, NBC Archives, box 64, folder 66.

<sup>62</sup> Sachs, p. 267.

<sup>63</sup> Marek, p. 226.

<sup>64</sup> Royal to Sarnoff, 12 September 1939, NBC Archives, box 108, folder 37.

<sup>65</sup> "Toscanini Missing, London Paper Says," *New York Times*, 2 October 1938, p. 42, col. 4.

Great Britain, who was a great admirer of Toscanini's. Toscanini's first concert with the NBC Symphony was just a few weeks away, and time was running short. Kennedy agreed to look into it, and a week later Sarnoff heard the good news that Toscanini and his wife had slipped across the frontier and would soon be sailing for America. "I don't know how Joe did it," Sarnoff later recalled. "I never heard from him. But I never doubted that he was responsible. Without him, Toscanini would have been a casualty of the war."<sup>66</sup>

Toscanini arrived in New York aboard the *Normandie* on 10 October 1938, and was warmly greeted at quarantine by Sarnoff, Lohr, Royal, Clay Morgan, and Chotzinoff.<sup>67</sup> A few days later, at the first NBC rehearsal, the orchestra acknowledged Toscanini's bravery in dealing with the fascists by giving him a prolonged ovation when he came in.<sup>68</sup> Toscanini was now in exile in the United States, along with dozens of other famous Europeans, among them Bruno Walter, Albert Einstein, Thomas Mann, and, soon, Stravinsky and Schoenberg. He and Carla would move to suburban Riverdale in 1939, to a house called "Villa Pauline" on a five-acre estate.<sup>69</sup> New York—and therefore, NBC—was now, at least temporarily, Toscanini's home.

NBC made several changes in its operation of the NBC Symphony and the orchestra division before the start of the new season. Probably most significant was the decision to hire an assistant for Toscanini. Rodzinski had been the *de facto*

---

<sup>66</sup> Bilby, p. 242. NBC sent Kennedy a box of Toscanini-NBC Symphony recordings a few weeks later as a sign of its gratitude (Royal to Sarnoff, 28 October 1938, NBC Archives, box 108 folder 26).

<sup>67</sup> J. Harrison Hartley to Mr. A. Lessing, U.S. Custom Service, 6 October 1938, NBC Archives, box 64, folder 66.

<sup>68</sup> Horowitz, p. 168.

<sup>69</sup> Sachs, p. 270.

assistant to Toscanini during the first season, but he seemed uncertain as to whether he wanted, or was able, to continue in that capacity during the second season.<sup>70</sup> Alfred Wallenstein, already established at NBC as a commercial conductor, was also considered, as was Leon Barzin.<sup>71</sup> Royal reported that, since the orchestra was formed,

there has been much discussion about someone who would be an assistant to Maestro Toscanini, and he suggested the name of Steinberg, a young man formerly connected with the orchestra in Frankfurt, Germany, but more recently connected with the Palestine Orchestra. I engaged Steinberg through his manager, Eric Simon, before leaving for Europe.

Mr. Toscanini was very pleased about it— and I attach hereto a copy of the contract with Steinberg. I met Steinberg in Tel-Aviv with Toscanini, and the young conductor was anxious to come to America at once so that he would learn English and be prepared to start the latter part of September or the first of October.<sup>72</sup>

The last concert of the previous season had thus served as a way for the orchestra to become acquainted with Steinberg, and vice-versa. Steinberg was the first of several young conductors whose careers Toscanini and the NBC Symphony Orchestra helped launch.

The second change to occur at the NBC music department had to do with Samuel Chotzinoff. After playing such an important role in bringing Toscanini back to America, Chotzinoff had spent his time in an ambiguous position at NBC, during which he acted as sometime artistic advisor and frequent speaker at concert intermissions. In his year with the company he had cemented a life-long friendship with Sarnoff and found the workings of the network fascinating. He yearned to

---

<sup>70</sup> NBC Archives, box 63, folder 81. NBC's relationship with Rodzinski would take a permanent turn for the worse by the end of the season.

<sup>71</sup> Royal to Henry Walter, 22 January 1938, NBC Archives, box 108, folder 18; and Royal to Lohr, 7 June 1938, NBC Archives, box 108, folder 22.

<sup>72</sup> Royal to Lohr, 7 June 1938, *ibid.*



find a permanent position at NBC. He had one obstacle to overcome, however: John Royal did not like him.

"I have a great regard for Chotzinoff and his knowledge of music," wrote Royal to Sarnoff back in April 1937,

but I can't admit such high regard for his practical appreciation of our music problems in radio. Chotzie is a bit snobbish in his musical tastes as far as radio is concerned, or perhaps it might better be said that he is a bit too idealistic. . . .

He has been caustic about the Eastman School Orchestra. He doesn't realize that Columbia would be very glad to have it, because with it goes the Rochester Civic Orchestra, and the Rochester Philharmonic, a total of fifty-one concerts for \$6500, or \$127.45 a concert. We cannot buy musicians as cheaply as this. . . .

There is one thing that Chotzie must realize—we are a national network and we must give as many localities as possible a chance for musical expression. There will never be any musical growth in America unless orchestras and string quartets and singers are given an opportunity. If we went on the basis of Chotzinoff's ideas we would stifle and smother musical progress. We know some of our string quartets are not the greatest, but they are good, and we of the NBC are giving them a chance. . . .

To feed music to one hundred twenty million people in the United States and other millions in Canada is an entirely different problem than just satisfying a minority group in and about New York, whose blasé tastes become rather stilted after years and years and years.

When people criticize I think they also should be in the position of offering suggestions, and we would welcome from Chotzie some suggested ideas of how the things that are wrong can be improved—keeping in mind that there is a practical side to it, as well as artistic.<sup>73</sup>

When Royal wrote to Chotzinoff directly, he could not hide acidity of tone:

Why didn't you admit that you never read *Liberty* before and that you only read it in the dentist's office? Or course, you might have thought it was too low-brow—not having to do with music and stuff and things, but it really has had at times some very good things.<sup>74</sup>

Right from the start of his association with the network, Royal had been concerned that Chotzinoff's "high-brow" tastes might compel NBC to raise its programming standards beyond the reach of its audience. At first, Royal had refused to hire him. Later, at least according to Chotzinoff, Royal came to depend

---

<sup>73</sup> 20 April 1937, NBC Archives, box 108, folder 10.

<sup>74</sup> 23 June 1938, NBC Archives, box 108, folder 22. Nothing appears to have come of Royal's proposal.

“a good deal on my judgement, my integrity, my knowledge, my ability to deal psychologically with musical temperaments.”<sup>75</sup> At the end of the first season, Chotzinoff wrote a confidential letter to NBC president Lenox Lohr to try to establish himself a permanent position. Lohr must have agreed with him, since Chotzie was subsequently hired; Chotzinoff’s conception of the network therefore must have been generally shared by NBC executives. Chotzinoff wrote:

The N.B.C. is the leading organization of the world in its field and quite properly it must seek to maintain and to strengthen its position of leadership. To do so effectively, it must cater to the classes as well as to the masses. . . .

Any organization seeking to advance the cause of good music . . . requires the maintenance of public interest. . . . This result cannot be achieved simply by maintaining a first-class Symphony Orchestra and putting it on the air once a week with conductors of varying degrees of competence. Since the departure of Toscanini, our Symphony Orchestra has already declined in importance and prestige. Music critics do not now devote as much space to its performances as they do to inferior performances of the Philharmonic. Unless the N.B.C. Symphony orchestra, its conductors and its programs, can be made to represent an all-year-round national institution commanding the respect and approval of music critics and music lovers, instead of a 12-week period of high interest with Toscanini, I do not see how you will be able to justify the expense of this orchestra on a basis of yearly employment. . . .

Subject, of course, to the necessary restraints imposed by the business policies of the N.B.C., I believe I could be of assistance in the selection of conductors, players and programs for the N.B.C. Symphony Orchestra.<sup>76</sup>

Chotzinoff suggested he quit his critic position at the New York *Post* and move to NBC full-time, as a Supervisor of “Good Music.” He was hired as “Music Consultant” later that spring, “in furtherance of the NBC policy to maintain and to advance its position of leadership in the field of good music.”<sup>77</sup> The following January, Chotzinoff became Director of Serious Music for NBC, paid \$10,000 a

---

<sup>75</sup> Chotzinoff to Lohr, 16 April 1938, NBC Archives, box 93, folder 66, pp. 2–3.

<sup>76</sup> Ibid., pp. 4–7.

<sup>77</sup> Lohr to Department and Division Heads and Managers of NBC Operated Stations, 14 June 1938, NBC Archives, box 93, folder 66.

year.<sup>78</sup> He was now responsible for all classical music on both Red and Blue networks, and ultimately on the Managed and Operated stations as well, plus the concerts picked up from remote links in Europe and elsewhere. He sat on the Program Board and Music in Education Committee, and served as advisor to the Metropolitan Opera, *Magic Key* and *Music Appreciation* shows. For the NBC Symphony he assumed primary responsibility (in consultation with Toscanini) for the booking of guest conductors and other artists, and for preparing the budget each season.<sup>79</sup> He also served as the intermission commentator, providing filler from the announcer's booth during the concerts. This was intended to last from eight to eleven minutes, but, depending on Toscanini's whims, might be much longer.<sup>80</sup> Later, he devoted most of his attention to the promotion of opera on television for NBC. Chotzinoff would remain at the company for the rest of his life.

Despite its appointment of Chotzinoff, NBC had decided to economize on the NBC Symphony by only broadcasting it only over NBC-Blue. This was a commercial decision: the Blue was the smaller of the two networks and made less money. Sarnoff justified it as follows to a disgruntled listener:

Whenever we put the same program on both networks we receive numerous objections from our listeners since all tastes are not alike. Because of this and because of the existence of contractual commitments on the part of a number of the Red network stations, we have deemed it to be in the best interests of the nationwide radio audience as a whole to confine these concerts to one network.<sup>81</sup>

---

<sup>78</sup> Royal to Angell, 18 January 1939, NBC Archives, box 94, folder 65. Chotzinoff's \$10,000 in 1939 would be worth approximately \$67,000 in 1994 dollars.

<sup>79</sup> Royal to Chotzinoff, 18 January 1939, NBC Archives, box 108, folder 29.

<sup>80</sup> Royal to Chotzinoff, 5 October 1938, NBC Archives, box 108, folder 26.

<sup>81</sup> NBC Archives, box 93, folder 34.

The *Music Appreciation Hour* was similarly reduced to NBC-Blue, much to the chagrin of Walter Damrosch.<sup>82</sup> Nevertheless, public enthusiasm ran nearly as high as it had in 1937, and requests for guest appearances by the NBC Symphony were frequent.

One unpleasant holdover from the previous season were allegations of “orchestra raiding.” In April 1938 Sarnoff received a letter from Thomas Gates, president of the Philadelphia Orchestra Association, accusing NBC of causing a “sudden epidemic of attempted-resignations among the ‘first-chair’ men of the Philadelphia Orchestra.”<sup>83</sup> NBC had, he said, lured away three of Philadelphia’s best players—Charles Gusikoff, trombone; Anton Torello, bass; and Jack Berv, French horn—despite a six-month termination clause in their contract. These musicians “seem to have acted suddenly under unusual inducement, and later have regretted their act.”<sup>84</sup> Gates threatened an open public-relations war, and closed his letter by saying, “The NBC Symphony Orchestra will serve RCA and the public by rising on its own merit and toil as other symphony orchestras have done, rather than by invading the fine established symphonic organizations in a manner so open to criticism.”<sup>85</sup>

NBC was naturally disturbed by his accusation. Chotzinoff sniffed, “It apparently never occurred to Mr. Gates that the three players were seduced by Mr. Toscanini’s eminence and decided to leave the Philadelphia Orchestra to better

---

<sup>82</sup> Royal to Lohr, 19 March 1938, NBC Archives, box 108, folder 20.

<sup>83</sup> 4 April 1938, NBC Archives, box 63, folder 34.

<sup>84</sup> *ibid.*

<sup>85</sup> *ibid.*

themselves musically.”<sup>86</sup> Lenox Lohr replied to Gates, claiming that the three men had sought out NBC, rather than the reverse, and that the network had no knowledge that it was breaking contracts.<sup>87</sup> The Philadelphia Orchestra decided not to put up a fight over Jack Berv, who apparently had compelling reasons “of a personal nature” for leaving Philadelphia, but the contracts of the other two players went to the American Federation of Musicians for arbitration. The union decided in favor of the Philadelphia Orchestra, and Gusikoff and Torello never joined the NBC Symphony. Gusikoff wrote NBC a long letter soon afterward, taking responsibility for misunderstanding his contract, and expressing continuing desire to join the NBC Symphony.<sup>88</sup>

NBC also received a flood of requests from impresarios promoting guest conductors. In some cases, Toscanini determined who would fill in for him—for example, he laid down a rule that no women conductors would be allowed on the NBC Symphony broadcasts.<sup>89</sup> Bruno Zirato of the Columbia Concerts Corporation suggested that NBC might consider, as a kind of novelty, hiring an American guest conductor, and sent a list of American conductors from its stable. Royal responded, “Your list of conductors from which we would select an American conductor was very amusing.”<sup>90</sup> NBC rejected offers from such conductors for its second season as Armando La Rosa Parodi, the Australian Bernard Heinze, George Szell, Jacques

---

<sup>86</sup> Chotzinoff to Lohr, 6 April 1938, *ibid.*

<sup>87</sup> 7 April 1938, *ibid.*

<sup>88</sup> 12 April 1938, *ibid.*

<sup>89</sup> Royal to Sidney Strotz, 17 February 1938, NBC Archives, box 108, folder 19: “Thanks for the note about Ebbe Sundstrom, but after chatting with the Maestro, we are not going to use any women conductors.”

<sup>90</sup> 14 March 1938, NBC Archives, box 108, folder 20. Zirato’s list is unavailable.

Singer, Dallas Symphony's conductor; Heinz Unger, and Branislav Hubermann.<sup>91</sup> "We are up to our neck in conductors now," said Royal.<sup>92</sup> NBC preferred to keep the pool small and select. "If we can make the right kind of deal," wrote Royal to Sarnoff, "Toscanini, Walter and Rodzinski would be a great triumvirate for our second season, without bothering with the lesser lights."<sup>93</sup> Perhaps as a consolation to the others, NBC invited all American conductors to attend an NBC Symphony concert that season.<sup>94</sup>

The warm-up for the new season was an NBC String Symphony broadcast on Monday, 26 September 1938 of Frank Black's arrangement of Mendelssohn's Quartet No. 4 in E Minor, conducted by Black. In later seasons this division of the orchestra would perform weekly broadcasts of light classical music.

The full orchestra was scheduled to gather again on or about 3 October, with Toscanini conducting the first concert on 15 October. William Steinberg, now assistant conductor of the NBC Symphony, rehearsed the orchestra for ten days before Toscanini arrived. There were twenty new players, mostly in the woodwinds and brasses; the ensemble now numbered 94. It was at their first rehearsal with Toscanini that the orchestra stood and applauded him, ignoring his invitation to begin.<sup>95</sup> In view of his dramatic escape from Fascist Italy, Toscanini's first public appearance that season was closely scrutinized:

---

<sup>91</sup> From NBC Archives, box 108: folder 22 (27 June 1938); folder 24 (15 August 1938); folder 25 (8 September 1938), and folder 27 (1, 14, and 15 November 1938), respectively. Szell later made his New York debut with the NBC Symphony.

<sup>92</sup> Royal to L. J. Fitzgerald, 8 September 1938, NBC Archives, box 108, folder 25.

<sup>93</sup> 29 March 1938, NBC Archives, box 65, folder 32.

<sup>94</sup> Royal to Margherita DeVecchi, 6 November 1938, NBC Archives, box 108, folder 27.

<sup>95</sup> "Radio Studio Is Thronged," *New York Times*, 16 October 1938, p. 40, col. 2.

As the instant drew near for him to materialize, the orchestra stopped tuning suddenly, as if it were in its tracks, and there was dead silence of suspense. Then the lights were slowly lowered, and after a brief pause in the semi-gloom the conductor stepped through the curtain at the right of the stage.

All this was done very simply, but, either by accident or design, very well; it was excellent "theatre." The audience rose in Mr. Toscanini's honor as he neared the stage. Never a man to relish ceremony and always an artist fiercely intent upon his task, the white-haired and electrical man of genius acknowledged his welcome and was quickly at work.<sup>96</sup>

The program was a hit with critics and listeners. Downes thought the concert an improvement over those of the previous season:

The hall has been made more vibrant than it was last season by the addition of some material to the wall-surface back of the orchestra. Then comes the manifest improvement in the quality of the orchestra itself. The new men who have filtered into it have enormously benefited the effect. Furthermore, a number of the players—instance the first oboe [Robert Bloom]—have developed materially since last season.<sup>97</sup>

The season had started well; Mayor La Guardia wired Sarnoff his congratulations.<sup>98</sup> Even Toscanini, as Royal observed, could scarcely contain his enthusiasm:

Yesterday, the orchestra was scheduled to rehearse the Beethoven Fifth and the Maestro came over to NBC at the appointed time. He called Mr. Spitalny to him and, embracing him, said: "The orchestra played so beautifully! I don't want to rehearse today. They played so heavenly and I want them to rest. I spoke to my wife, Carla, on the boat and she was so thrilled! She said the orchestra was perfection and the performance the greatest she had ever heard. This morning Feuermann came to see me and he said: 'Maestro, I have played with all the orchestras all over the world and have never heard such beauty, such tone—in *all* my life.' What he said made me so happy that I want them to rest. Please go; tell them I love them, to have good rest and be ready on Tuesday—for rehearsal."<sup>99</sup>

---

<sup>96</sup> Olin Downes, "Toscanini Reopens Air Concert Series," *New York Times*, 16 October 1938, p. 40, col. 1.

<sup>97</sup> Ibid. In addition, NBC improved the transmission quality of the broadcasts (Royal's secretary to Mr. Edward Walther, 16 November 1938, NBC Archives, box 108, folder 27).

<sup>98</sup> "Radio Studio Is Thronged," *New York Times*, 16 October 1938, p. 40, col. 2.

<sup>99</sup> Royal to Lohr, 17 October 1938, NBC Archives, box 108, folder 26. Toscanini was particularly pleased with the changes in the horn section (Royal to Owen Mase, 26 October 1938, *ibid*). Later in the season, Frank Miller, who, according to David Walter, was "the greatest symphony principal that ever played the cello," joined NBC (interview with the author, 28 July 1938; see also Rodzinski to Spitalny, 28 January 1938, NBC Archives, box 67, folder 5).

For the second concert Emmanuel Feuermann was cello soloist in Strauss's *Don Quixote*; for the third, a performance with reduced forces of Bach's second Brandenburg Concerto with Yella Pessl and Joseph Kahn as harpsichord soloists. The other soloists were Bernard Baker, trumpet; John Wummer, flute; Robert Bloom, oboe; and Mischa Mischakoff, violin. Olin Downes despaired that he had already exhausted his store of superlatives in praising the group.<sup>100</sup>

The fourth concert, on 5 November, featured two world premières by Samuel Barber: the timeless Adagio for Strings and his First Essay for Orchestra. Barber was the fifth American composer whose music Toscanini had played.<sup>101</sup>

After eight concerts total, through 3 December, Rodzinski completed the three remaining December engagements. The all-Russian program on 10 December included the New York première of an atonal Concerto for Orchestra, op. 14, by Michael Leonodovitch Starakodonsky, which, according to Downes, was remarkably well received despite its harsh sounds.<sup>102</sup> The following week's fare included Strauss's *Till Eulenspiegel* and Hindemith's *Mathis der Maler* Symphony.

Rodzinski's Christmas Eve concert, despite NBC's desire for a Yuletide program, featured Schoenberg's arrangement of the Brahms Piano Quartet in G Minor, op. 25. Rodzinski assured NBC it would be a success when he planned his programs that fall:

---

<sup>100</sup> Downes, "Toscanini Gives Bach Work on Air," *New York Times*, 30 October 1938, p. 40, col. 3.

<sup>101</sup> *New York Times*, 27 October 1938, p. 26, col. 3. Not everybody liked the Barber works; see for example a letter to the editor of Ashley Pettis, *New York Times*, 13 November 1938, sec. 9, p. 8, and the long series of correspondence that followed. According to Halina Rodzinski, her husband had suggested to Barber that he rework the string quartet for the NBC Symphony (Rodzinski, p. 167).

<sup>102</sup> Downes, "Radio Bill Marked by New Concerto," *New York Times*, 11 December 1938, p. 60, col. 3.



This is the *sensational* Brahms about which I talked to you in Cleveland, which some people call Brahms' Symphony #5. There would be a royalty on it, but it is a gorgeous piece of music, which we played already 8 times in Cleveland and different other cities with tremendous success. If you agree we will take it up with Schonberg after my arrival. He is a good friend of mine, and I don't think it will cost over \$100-\$150 (royalty). I have the music with me, and have the exclusive rights of performing for this year!<sup>103</sup>

Rodzinski's final concert with the orchestra was on New Year's Eve. He originally had been scheduled to conduct several more concerts that season, but a disagreement between him and NBC led to a permanent rift. His falling out with the network is a sordid story, and difficult to explain fully. His wife said that NBC led him to believe he would conduct a total of fourteen concerts, the four in the spring of 1938, and then ten more in 1938-39. That summer he waited for confirmation.

Artur . . . was planning his coming season's schedule, and his own management in Cleveland wanted to know which concerts to reserve for guest conductors. Finally Artur could wait no longer and called NBC's John Royal.

"What are my dates?" Artur asked.

"We have penciled you in for four . . .," Royal began.

"And the remaining six?" Artur queried.

"There are only four, Dr. Rodzinski," Royal replied.

"But the contract I signed called for fourteen engagements. I gave four concerts, you owe me ten."

"You signed the contract, Dr. Rodzinski," Royal said. "We did not."

Artur was dumbstruck. He recalled having put his signature on the papers in company with an NBC executive to whom he had even hand his own pen. There were photographers to be grinned at as flashbulbs popped, hands to be shaken. Artur had not noticed that the gentleman from NBC returned his pen unused. That was in March 1937. We sailed for Europe soon thereafter. Artur had assumed that copies of the contract would be forwarded. None ever came, and each time he had asked after one he was treated to some piece of corporate evasion. The four engagements with the NBC in the coming season were a handout, in effect. After they had been announced by NBC, Artur was reluctant to do what his instincts urged him to do, to tell everyone to go to hell. He was losing \$10,500 in fees, and had been played for a fool at that.<sup>104</sup>

Later, she says, she went to visit David Sarnoff without Rodzinski's knowledge, to see for herself whether "so wealthy and mighty a man would behave in so small a way." Sarnoff told her that Rodzinski should be more careful in his

---

<sup>103</sup> NBC Archives, box 63, folder 81; Royal to Chotzinoff, 25 November 1938, NBC Archives, box 108, folder 27.

<sup>104</sup> Rodzinski, pp. 182-83.

business dealings in the future, and offered to send him a brand-new RCA phonograph/radio receiving set and a box of RCA-Victor records to their new farm in Stockbridge, Massachusetts—"Artur's sole payment, aside from the fees for his four concerts, for hundreds of exhausting hours spent auditioning, organizing, and rehearsing the NBC Symphony Orchestra."<sup>105</sup>

NBC had found Rodzinski difficult, indecisive, and prone to eruptions of anger that rivaled Toscanini's.<sup>106</sup> It is true that NBC had considered making Rodzinski the permanent conductor for the orchestra's second season, but that was before Toscanini extended his contract. According to Royal, Rodzinski's notion that he had fourteen weeks of concerts owed to him "is based on a conversation I had with him at the Essex House [Hotel] about a year ago, long before we ever knew the Maestro was going to come for a second year."<sup>107</sup> Royal thought Rodzinski indefinite as to what he wanted from NBC, and that he had tried to force NBC to promise him more employment than it could:

Several months ago he came and said he had a chance to get a five year contract with Cleveland, and both Mr. Sarnoff and I told him to accept it . . . Rodzinski said that he might be "asked to leave in Cleveland" if he were to do any work for us this year, and that if this happened he would be out of employment. He asked that an agreement be drawn up along these lines. Our Legal Department endeavored to get his feelings in the matter, but this was found impossible, because Rodzinski was rather vague as to what he had in mind, and nothing was ever done about it, because nothing *could* be done about it without our first checking with the Maestro . . .

You can tell Maestro that I have talked to Mr. Vosburgh, Manager of the Cleveland Orchestra, and they are planning on next year with Rodzinski, and asked me how many guest appearances Rodzinski would have with the orchestra next year. I told him that under our present plans it would depend greatly on the number of programs we were going to be fortunate enough to get from the

---

<sup>105</sup> Ibid., p. 183. Here, Mrs. Rodzinski certainly exaggerates, since the NBC Archives prove that Rodzinski was paid well for his work.

<sup>106</sup> Rodzinski's reputation at NBC is described in the notes to the Clare Conway Letter Collection (pp. 2-3), preserved at the New York Public Library. Conway was a secretary at NBC who later formed an intimate relationship with Toscanini.

<sup>107</sup> Royal to Margherita DeVecchi, 5 March 1938, NBC Archives, box 63, folder 81.

Maestro, and that I doubted if Rodzinski would have any more concerts than he had this year, and probably less. And I am about ready to tell him that if he doesn't get himself into the position of doing business properly, he won't have any concerts—unless the Maestro insists upon it, and I don't think *he* wants to be bothered with pettiness any more than we do.<sup>108</sup>

Rodzinski cannot have been taken by surprise that summer: the NBC Archives contain a long correspondence by telegram between Royal and Rodzinski throughout the spring and summer.<sup>109</sup> Rodzinski's letter to Royal on 19 October 1938 suggests he understood his limited place on the schedule—although he did offer his services for additional concerts at NBC's discretion—and claimed that he was "extremely happy."<sup>110</sup> His break with the network was neither sudden nor particularly dramatic.

The truth is that once Rodzinski's relationship with Toscanini went sour, there was no chance he would return to NBC. As Halina Rodzinski has it:

The final concert of Artur's last four NBC engagements was on the last day of 1938. The featured work was Alexander Scriabin's *Divine Poem*, a composition which requires an augmented orchestra. In rehearsal Artur did not find the additional trombone players at their stands. He was furious. Phil [*sic.*] Spitalny, the orchestra's manager, told him that "No money was available for the men . . . be satisfied with what you have, maestro!" Artur took the matter "upstairs" to John Royal, and to Samuel Chotzinoff who, at least as a musician and "critic," should have been able to understand Artur's insistence on the extra men. Both executive and "critic" replied alike: "This orchestra is too expensive. NBC can afford additional money only for Toscanini." Artur was affronted and frustrated. He would have gladly changed the program had he known the amplified orchestra would be "too expensive"; but he did not hear of this until long after the program had been announced nationally. Therefore, and reluctantly, he had no option but to play, in Toscanini's presence, the Scriabin with the men at his command.

Despite a thinner sound, Artur managed to be as faithful to the intent of the *Divine Poem* as he could. The orchestra played brilliantly and the public in Studio 8-H gave Artur a great ovation. Few people missed the handful of brass.

After the concert, David and Mrs. Sarnoff gave a reception to welcome the New Year and friends to their new home. All the guests greeted Artur admiringly, complimenting him on his Scriabin performance. Artur was elated

---

<sup>108</sup> Ibid.

<sup>109</sup> NBC Archives, box 63, folder 81.

<sup>110</sup> Ibid.

and happily proceeded to the table where Maestro Toscanini was seated to pay him respects and extend season's wishes.

Maestro, in reply to our affectionate greetings, merely tilted his chin upward and wheeled about on the base of his spine to face in the other direction.

We were shocked. Artur looked foolish and pained. . . .

Although I kept my counsel, I was of the opinion that Toscanini had not liked the ovation Artur received for the Scriabin, that the older man resented the successes of his brilliant junior. The truth was actually rather remote from my view of the matter; indeed, it was even built on a lie. After Artur's death I discovered that Toscanini had asked Spitalny, the orchestra's personnel manager, of the whereabouts of Rodzinski's extra brass. "He never asked for it, Maestro," was Spitalny's reply. Toscanini, the perfectionist, is said to have become infuriated.

Artur and Maestro never fully made it up. This continued to pain Artur, though by the time Maestro died in the year before Artur's own death, the hurt had become a mere dull ache. Although Maestro could, as I saw, be coldly cruel, he was not an insensitive man, and he must have had twinges of regret for his actions whenever he faced the Rodzinski-trained players of the NBC orchestra. Directly under his nose, at the first viola stand, sat Artur's own principal and close friend, Carlton Cooley, sacrificed from the ranks of Cleveland that Toscanini might have the very best.<sup>111</sup>

A friend of the Toscanini family told Harvey Sachs, however, that the real reason for the break was because Rodzinski had lied. "He had told Toscanini that NBC had not paid for one of his engagements; and when Toscanini questioned NBC officials, they showed him the canceled check, endorsed by Rodzinski."<sup>112</sup> Whatever the reasons—and Toscanini did not always need a reason to break with an old friend—this episode underlines Toscanini's fear of rivalry and NBC's commitment to concentrate all its resources on Toscanini. Rodzinski secured the coveted podium at the New York Philharmonic in 1943, and he conducted the Chicago Symphony during 1947–48.

About the same time as Rodzinski's December concerts, the NBC Symphony gave its first concerts outside New York City. Proposals for concerts had been pouring in since early 1938, when NBC first announced the possibility of a brief tour.

---

<sup>111</sup> Rodzinski, pp. 188–91.

<sup>112</sup> Sachs, p. 268.

Toscanini had recently spurned invitations to return to Salzburg, so “at least fifteen” ideas for an American Salzburg festival were proposed, most notably by Santa Barbara, California. New Orleans and several other cities also petitioned for a visit from the NBC Symphony.<sup>113</sup> Many people wanted Toscanini to conduct a benefit concert, with or without the NBC Symphony—but seemed to have no idea that this would mean an enormous expense for NBC. This situation exasperated John Royal, who wrote a mock response to a generic inquirer:

Dear Sir:

We have your inquiry for ARTURO TOSCANINI, and shall be glad to book this artist with you at a fee of \$1,000, which, you will agree, is entirely reasonable.

Out of this fee, however, we are obliged to pay the Federal Income Tax, Federal Surtax, New York Abnormal Tax, Excise Fees, Government Stamp Tax, Italian Emigration Visas, Military Taxes and AGMA license performance fees, making in all a total of \$5,644.37, on which there will be due a Government Surtax of 42%, making the total \$8,015.01. Adding this sum to Mr. Toscanini's fee, we arrive at a grand total of \$9,015.01, to which, since your engagement will take place in Cohoes, New York, we are obliged to add New York State Taxes of \$2,933.67, bringing Mr. Toscanini's fee to \$11,948.68.

The artist's fare to your city, or a point equivalent to Albany, New York, is included in the above quotation. If you wish Mr. Toscanini to bring his orchestra with him, please add \$14,500 to the above figures, plus 22%, plus 9%, plus 38%, divide by 4, multiply by 14, deduct \$2.80 for cash if paid within 10 days from receipt of bill-of-lading, and throw the whole thing into the Hudson River from a convenient point two and three-tenths miles above Troy, New York.

Please wire collect.<sup>114</sup>

By far the most persistent of the petitioners was Mrs. Walter Kirk of Chicago, whose incessant demands for an appearance by Toscanini to a benefit her hospital had made her notorious at Rockefeller Center. She first wrote in January 1938, when she heard that Toscanini would be returning to NBC for a second season. Royal replied that, should the orchestra go to Chicago the next season, they would

---

<sup>113</sup> Regarding the American Salzburg Festival, see Royal to George Engles, 23 February 1938; Royal to Chotzinoff, 19 March 1938, and Lenox Lohr to George Woodruff, Chicago, 6 May 1938, NBC Archives, box 108, folders 19 and 20, and box 64, folder 66. For the other offers, see Royal to Harold Wheelahan, Station WSMB, New Orleans, 9 March 1938, and Royal to Edna P. Goreth (Winbrook School, White Plains, New York), box 108, folders 20 and 29.

<sup>114</sup> NBC Archives, box 64, folder 66.

keep her in mind. Mrs. Kirk took that as an acceptance, much to his chagrin. "As I told you in my office," Royal wrote her on 2 March 1938, "I would not plan on his going to Chicago. It is too indefinite."<sup>115</sup> At this time, NBC was only planning to send the orchestra on one-day jumps to a few major cities on the East Coast. If it did go to Chicago, however, Royal conceded that her benefit was worth considering. "Up to now Mrs. Kirk has been a nuisance, but she did make the first request for the orchestra if it went to Chicago for a benefit."<sup>116</sup> By November of that year, she had tried several strategies to lure Toscanini west:

For more than a year we have been high-pressured by Mrs. Kirk in Chicago to try to get Toscanini out to Chicago. She has felt that the very fact that she wants him is sufficient for us to pack up at once and have him go out there. She has used pressure on everyone, and in my opinion, has been most unreasonable.

Her last contact directly with NBC was on Friday, November fourth. She talked with Mr. Sidney Strotz, of the Chicago office, and told him that they were going to cancel their engagement with the Monte Carlo Ballet Russe in favor of Toscanini. Mr. Strotz told her that it was unwise for her to do this, inasmuch as there was no assurance that Toscanini would go on the road because there were certain problems to be worked out. Mrs. Kirk told him she would take a chance anyway.<sup>117</sup>

When NBC at length agreed to send the orchestra to Chicago, its frustrations with Mrs. Kirk were far from over. In January 1939, four days before the concert, she demanded a reduction in the fee:

As you know, for more than two years [*sic.*] Mrs. Kirk has besieged everybody in the company to try to get Maestro Toscanini and the orchestra to go to Chicago. Every possible effort was made to figure out some way to do it, and it was only after much persuasion that we were able to get the Maestro to consider a few weeks. . . . When the matter was again brought up through Mrs. Kirk we quoted her a price of \$25,000. This was necessary due to the fact that the men would have to be paid on their days off, since we only get five working days out of seven. In a telegram to General Harbord, Mrs. Kirk stated that she could offer us \$17,000. By certain arrangements with the Union—made by Mr. Spitalny—and by being able to book Pittsburgh, we were able to accept her offer of \$17,000. Later, Mrs. Kirk heard of our booking the orchestra in Pittsburgh at a

---

<sup>115</sup> NBC Archives, box 108, folders 18 and 20.

<sup>116</sup> Royal to Trammell, 23 March 1938, NBC Archives, box 108, folder 20.

<sup>117</sup> Royal to Sarnoff, 11 November 1938, NBC Archives, box 108, folder 28.

price lower than she was paying, and she felt that she was entitled to a rebate. Under no circumstances should any rebate be given. She is getting \$11 a ticket and in Pittsburgh they are getting \$6. Chicago, in all concert tours, is always rated at a higher price than Pittsburgh, and it was only because we could accept Pittsburgh and because of certain Union concessions that we could go to her for \$17,000.<sup>118</sup>

The concert went on as planned on 31 January 1939, after which the orchestra traveled by train—Toscanini and his family in a private car—to Pittsburgh, and then back to New York, both concerts a resounding success.<sup>119</sup> The ill will between Mrs. Kirk and the network continued even after the concert: “It is very interesting that Mrs. Kirk, President of the Women’s Aid Society, who pestered us for two years to get the orchestra, should show her gratitude by not mentioning NBC in her item about the concert,” wrote Royal.<sup>120</sup> In fact, Mrs. Kirk had little interest in the NBC Symphony, whose parent company she regarded as dishonest.

NBC also considered sending the orchestra to present operas at the San Francisco World’s Fair in February and March 1939, and idea that originated with Olin Downes. Despite the cost, estimated at \$45,000–\$60,000, exclusive of Toscanini’s fee, NBC was excited the proposal. RCA Victor would share the underwrite costs with NBC and then release the Toscanini albums, after NBC had broadcast the shows on a sustaining basis. Royal wrote:

It would unquestionably be the biggest thing at the fair and would over-shadow any other effort. The publicity would be tremendous. . . . It would be the last time Toscanini would do opera in his lifetime, and there would be scenes of enthusiasm such as we haven’t witnessed in a generation.<sup>121</sup>

---

<sup>118</sup> Royal to Lohr, 27 January 1939, NBC Archives, box 108, folder 29.

<sup>119</sup> Royal to M. N. Luthie, Assistant General Passenger Agent, Pennsylvania Railroad, Chicago, 21 February 1939; and Royal to Sarnoff, 3 February 1930, NBC Archives, box 108, folder 30.

<sup>120</sup> 18 March 1939, NBC Archives, box 108, folder 31.

<sup>121</sup> 29 July 1938, NBC Archives, box 108, folder 23.

The second season had been prepared with San Francisco in mind, with Toscanini's last concert scheduled for 18 February. But Toscanini reluctantly overruled the plan, pleading "risks of physical strain."<sup>122</sup> The following year, Downes made a similar proposal for the New York World's Fair.

In addition to Chicago, the orchestra went to Newark, Baltimore, Boston, Providence and Washington D.C. that season.<sup>123</sup> Toscanini finished his part of the season with single-composer concerts: Brahms, Sibelius, and Wagner. For the Brahms concert on 11 February 1939, he conducted the *Liebeslieder* Waltzes featuring a chorus of sixteen voices and two piano soloists, Erich Leinsdorf and Joseph Kahn. For the Wagner concert, Toscanini conducted the original prelude to Act III of *Tannhäuser* which, according to NBC's records, had never been played in America before. Parts were made from a lithograph facsimile of the original manuscript found in the Library of Congress.<sup>124</sup>

Toscanini was followed by William Steinberg, conducting on 4 March 1939, and then Bruno Walter—the third member of NBC's conducting "triumvirate"—for five concerts. NBC, however, found it difficult to support Walter properly. The first problem was his fee. Originally he proposed \$2,500 per concert, plus taxes—not even two-thirds Toscanini's fee. Columbia Concerts talked him down to

---

<sup>122</sup> Lohr to Sarnoff, 24 August 1938 and Sarnoff to Lohr, 29 August 1938, NBC Archives, box 64, folder 66.

<sup>123</sup> Royal to Trammell, 6 December 1939, NBC Archives, box 108, folder 40. Receipts from all out-of-town concerts that season amounted to \$70,586.86, from which Toscanini received \$2,000.00 per concert and paid his own income tax. After out-of-pocket expenses, \$30,381.68 was credited to the Program Department, an astonishing financial success.

<sup>124</sup> Program for concert, 25 February 1939, New York Public Library, Lincoln Center.



\$2,000, and he agreed to pay his own taxes, but asked for a \$1,000 travel allowance.<sup>125</sup> NBC closed the deal, but was not pleased about it:

If you haven't already committed NBC to Bruno Walter for next year, I think we ought to give a lot of consideration to it before bringing him back. It might be that you could use some of the other people whom you have been talking over with the Maestro, such as George Szell, from Holland [*sic.*]. When we set the original price for Bruno Walter, it was too high, relatively, and while we put him on this year as a gesture, I see no reason why we should put him on next year, if we can save \$5,000 in fees by getting another man for \$1000 or less. Toscanini for sixteen week should be big enough to give us sufficient impetus to carry the season.<sup>126</sup>

NBC also felt uncomfortable with Walter's program ideas, again for financial reasons. His proposals included Beethoven's *Missa solemnis*, the Debussy *Nocturnes*, Bruckner's Ninth and Mahler's Second, all of which require chorus; he also suggested a première of John Alden Carpenter's Violin Concerto, as well as Mahler's *Das Lied von der Erde*, both with expensive soloists. Chotzinoff's reply to these suggestions was less than enthusiastic:

The programs the Mr. Walter has in mind for his N.B.C. broadcasts are very interesting, but I am afraid they are beyond the scope of N.B.C. facilities. As you know the stage of studio 8H is too small for a chorus, and even if it weren't, the costs involved would go beyond N.B.C.'s budget for these concerts. The company is also not contemplating the engagement of soloists except for compelling reasons.

As to programs, N.B.C. hopes that its conductors will make selections with a view to the needs of a radio audience which numbers many millions. This audience differs somewhat from the audiences at regular symphony concerts. A great many listeners are coming in contact with serious music for the first time in their lives, and it is essential for them to encounter the tried and true classics of the symphonic repertoire. In time this audience will manifest a curiosity about the less popular items of the concert hall. Mr. Toscanini himself appreciates this condition, and willingly cooperates in N.B.C.'s desire to interest the greatest number of people in the best music.<sup>127</sup>

---

<sup>125</sup> NBC Archives, box 65, folder 32, and box 79, folder 72.

<sup>126</sup> Royal to Chotzinoff, 8 March 1939, NBC Archives, box 73, folder 42.

<sup>127</sup> Zirato to Royal, 3 November 1938, and Chotzinoff to Zirato, 7 November 1938, NBC Archives, box 73, folder 42. "Less popular items of the concert hall" surely means contemporary music.

In these comments, we read one of the most explicit explanations of company policy for the Symphony. Toscanini's repertoire was generally the same as the one he had at the New York Philharmonic, but in this letter implies that it was NBC that had requested that he stick to the "tried and true classics of the symphonic repertoire." Whatever the case, Toscanini and the network were clearly of the same mind on this matter. Still, for a network that believed its audience unadventurous, NBC did in fact permit experimentation in the programming by many of the guest conductors. The most important issue for Chotzinoff was probably money; once again, while the network "spared no expense" for Toscanini, it was embarrassingly frugal with the NBC Symphony guest conductors—even greats like Walter.

Walter was happy enough with his guest appearance at NBC. During his five weeks at the network that season, he received a flood of mail from contented listeners. He praised radio as "a missionary of the classics," and found Toscanini's orchestra excellent. "The NBC Symphony orchestra which has felt his master touch is marvelous," said Walter. "Although only a year old it gives full response; it has good-will and capacity. If Toscanini does something we know that it is the best."<sup>128</sup>

When he stepped to the podium to rehearse for the first concert, an all-Mozart program, he found more than one reason the group was so often called "the Toscanini Orchestra." Josef Gingold, first violinist, recalls:

Bruno Walter came to conduct us and began with an all-Mozart program. He did one of the big divertimenti, the D-minor Piano Concerto, in which he played—and the G-minor Symphony. Toscanini had come for the rehearsal. We saw the Old Man there, and remembered his wishes; and we played for *him*: with *molto arco*. Walter stopped us and said: "Gentlemen, gentlemen, please, please, I beg you. Not so much bow, not so much bow. . . . Little bow, very short. Once again, please." Again we played with *molto arco*; and Walter stopped us and said,

---

<sup>128</sup> Orrin E. Dunlap, Jr., "Bruno Walter Discusses Broadcasting's Effect on Music and the Masses," *New York Times*, 26 March 1939, sec. 10, p. 12, col. 1.

“Gentlemen, gentlemen, please, please, I am unhappy. Do me the favor: short notes, please; little bow.” The third time, and again we played for Toscanini—which, I must say, was not right. Finally, the fourth time, some of us had the courage—the conductor asked for it, and we had to do it—we played as Bruno Walter asked us to. At that, Toscanini yelled something, banged his fist against the wall, and rushed out of the rehearsal. Walter knew exactly what was going on behind him. He was very calm, and said, “Let’s start once again,” and we played it exactly as he asked. The rumor was that they never spoke to each other after that. But I don’t think the Old Man acted very nicely.<sup>129</sup>

After that rehearsal, Toscanini was no longer “sympathetic about having Walter next year,” although in fact he was invited to appear the next season.<sup>130</sup>

Walter’s Mozart program pleased everyone greatly.<sup>131</sup> The D-Minor Piano Concerto No. 20 (K. 466), which Walter conducted from the piano, and the B<sup>b</sup>-Major Divertimento (K. 287) can be heard on a recording made from the broadcast, issued on the compact disc series “Bruno Walter Rarities” (AS 404). Despite the age of the recording, one can hear the quality of the orchestra, the celebrated richness of the strings manifesting itself most clearly in the second movement of the concerto. In the first movement, one hears the wide fluctuations of tempo and dynamics indicative of Walter’s style, most pronounced in his piano playing. The cadenza, which I suspect the conductor wrote, sounds more like Liszt than Mozart. Unfortunately, the album does not include a recording of the symphony, so we cannot tell who won the battle of the bowings. Overall, the orchestra demonstrates a precision and clarity combined with romanticism, and one rarely hears a rustle or a cough from the reverent crowd in Studio 8-H. Walter finished his five concerts

---

<sup>129</sup> Gingold, in Haggin, *The Toscanini Musicians Knew*, pp. 254–55. Gingold repeated this story when I interviewed him on 23 April 1993.

<sup>130</sup> Royal to Chotzinoff, 8 March 1939, NBC Archives, box 73, folder 42.

<sup>131</sup> Downes, “Mozart Feature of Air Program,” *New York Times*, 12 March 1938, sec. 3, p. 6, col. 3.

with similar success; he sailed on 16 April for London and then to Paris, where he had recently established his new residence.<sup>132</sup>

The next-to-last concert of the regular season featured Hans Lange, associate conductor of the Chicago Symphony Orchestra, former assistant conductor of the New York Philharmonic-Symphony under Toscanini. The final NBC Symphony concert of the second season was a network "first:" a production of Gian-Carlo Menotti's "radio opera," *The Old Maid and the Thief*, which NBC had commissioned in April 1937.<sup>133</sup> Menotti, just 28 years old, had recently scored a success with his opera *Amelia Goes To The Ball*, which had been performed at the Metropolitan Opera twice during the previous season.<sup>134</sup> He had concluded that radio, a vastly different venue from the grand opera stage, called for a different kind of composing. The opera has only four characters: two sopranos, an alto and a bass; more than that might be confusing to the "blind" listeners. But at the same time radio opera offered greater flexibility in terms of setting, since the use of a sound effect or a change in the music's character could produce the illusion of entirely different locations. Menotti also hoped to modernize opera by including textual references to baseball and the sounds of telephones and automobiles. The time was the present day, the setting, small-town America.<sup>135</sup>

---

<sup>132</sup> "Bruno Walter Sails," *New York Times*, 16 April 1939, sec. 3, p. 6, col. 3. For a list of Walter's programs, see Appendix B.

<sup>133</sup> The network paid him \$1,500; see Orrin E. Dunlap, Jr., "Radio Opera Reveals the Need of Melody To Enchant the Unseen Audience," *New York Times*, 30 April 1939, sec. 11, p. 12, col. 7.

<sup>134</sup> "Behind the Scenes," *New York Times*, 19 March 1938, sec. 11, p. 12, col. 8.

<sup>135</sup> Orrin E. Dunlap, Jr., "Radio 'Capsule' Opera Ready For a Spring Premiere," *New York Times*, 16 April 1939, sec. 10, p. 12, col. 1.

The hour-long opera was divided into fourteen scenes, with ten-second pauses between scenes to give listeners a chance let their imaginations fill in details. The libretto, written by the composer, was originally sketched in Italian and then translated into English. The story is a farce, telling how the virtuous young Bob (sung by Robert Weede) is compelled to a life of crime merely because the old maid with whom he temporarily lives (Mary Hopple, contralto) is convinced by the town gossip (Willa Stewart, soprano) that he is a thief. Alberto Erede, a young Italian conductor, led the production, which included the full orchestra. "The opera was a success," said Olin Downes.

Last night's interpretation did a signal service for opera in the vernacular, since every word of the characters could be understood in such a way that the auditors, with the brief comment of Joseph Curtin, the narrator, were able to follow every instant of the drama and behold in the mind's eye the scene. . . .

Much of it is conversation set to music, and Mr. Menotti handles all this well, often with a pleasing flippancy. . . . Most of the score is quick give-and-take, but there is fully enough of sustained song, and here and there orchestral commentary, to give it substance and melodic quality.<sup>136</sup>

Despite the success of *The Old Maid and the Thief*, NBC did not actively continue its efforts on behalf of radio opera. Even though the Metropolitan Opera broadcasts continued as usual, Menotti was probably right: opera on radio needed to be newly composed specifically for the medium. The Met broadcasts appealed to an educated public who had already seen the operas and knew the stories. The network would commission only one new opera between 1939 and the early 1950s, when the promise of television captured Samuel Chotzinoff's imagination.

The Menotti opera was a striking conclusion to a wildly successful second season. Underneath the apparently smooth veneer of the weekly radio broadcasts, however,

---

<sup>136</sup> Downes, "New Radio Opera of Menotti Given," *New York Times*, 23 April 1939, sec. 3, p. 6, col. 1.

hundreds of vexing details had been occupying John Royal, Samuel Chotzinoff and the staff of the music division.

One problem had to do with recordings and transcriptions. The taboo against the use of transcriptions over the air began to break down in the late 1930s.<sup>137</sup> The first network to use transcriptions over the air was Mutual, and NBC was immediately intrigued by the possibilities, even though it would be nearly a decade before transcriptions became a regular feature on the network:

WOR has inaugurated the policy of using transcriptions to play certain public events that have transpired during the day. . . .

As you know, this is done frequently in Europe, but it has never been adopted in this country. I think it might be well for us to give serious thought to a reconsideration of this policy. It would save program expense and get an audience. At the same time it would break down our policy of wholly live talent, with its accompanying dangers.<sup>138</sup>

NBC developed a policy two years later whereby WEA and WJZ would use electrical transcriptions in certain cases. That decision, however, raised more questions than it answered. Should NBC announce that a certain program was a transcription rather than live? What would be the policy when local stations played phonograph records? In 1938, meanwhile, RCA Victor began to buy time on local stations to play and advertise some of its recordings, and requested that NBC start to present RCA Victor records over the air as well.<sup>139</sup> As Victor prepared for the release of the first NBC Symphony records, the question naturally presented itself as to whether NBC would broadcast them. Toscanini left no doubt how he felt about the matter, as Royal relates to Sarnoff:

---

<sup>137</sup> See chapter 2 for the history of recordings on the air.

<sup>138</sup> Royal to Lohr, 24 January 1937, NBC Archives, box 55, folder 43.

<sup>139</sup> Royal to Trammell, 30 August 1939, and 14 November 1939, NBC Archives, box 94, folder 58.

While I was with Maestro Toscanini he discussed the use of records on radio stations. He brought the subject up in referring to WQXR, to which he listened while in New York. He heard Koussevitzky with the Boston Symphony, and asked if any of his records were used in America. I replied to him in the affirmative. He was very upset about this and asked Carla if his contract with Victor had been signed. My personal feeling is that he is not too happy about the use of his records on radio, and I don't think their use over NBC's owned and operated stations is worth causing his displeasure.<sup>140</sup>

RCA agreed not to use Toscanini records for their local broadcasts.<sup>141</sup> But there was another problem with RCA's Toscanini records, however: demand far outstripped their supply. In April 1938 Royal intercepted a letter from an Irving London "addressed to phonograph record buyers suggesting that they form a club of about two hundred to make transcriptions of the Toscanini and other NBC broadcasts." The NBC legal department managed to induce London to cease recording and pressing the off-air records.<sup>142</sup> The following year, NBC found out that the New York Public Library was being presented with pirated recordings by an outside company.<sup>143</sup>

Toscanini was never especially good at recording. Primrose recalls an occasion when the orchestra was assembled to record Beethoven's Eighth Symphony in Studio 8-H:

We had played no more than sixteen bars when Toscanini stopped and called to Charles O'Connell, who was then in charge of the RCA Red Seal Division, "O'Connell, do we have recordings of the Beethoven septet we made last week?"

"Yes, Maestro."

"I like to hear them now."

The entire orchestra sat for over three hours and listened to takes from the previous week. You can imagine the consternation; yet nobody ventured a word to recall him to the task at hand. RCA had to pay us three union hours and

---

<sup>140</sup> Carlin to Royal, 25 April 1938, and Royal to Sarnoff, 18 May 1938, NBC Archives, box 64, folder 66.

<sup>141</sup> Royal to Lohr, 20 July 1938, NBC Archives, box 64, folder 66.

<sup>142</sup> A. L. Ashby to John Royal, NBC Archives, box 93c, folder 47.

<sup>143</sup> Royal to A L Ashby, 25 November 1939, NBC Archives, box 108, folder 39.

three lots of overtime, and most of the first desk men were getting either double or triple scale—and not a note recorded!<sup>144</sup>

Haggin recalls an instance when Toscanini had ordered sections from other recordings of the same work spliced in, in order to achieve a different musical effect, ignoring the fact that the splice—taken from a recording made ten years earlier—was strikingly inferior in sound quality and made an artificial break in the musical stream.<sup>145</sup>

RCA Victor nevertheless signed a recording contract with Toscanini in January 1938, in which the Maestro would receive a generous 7 1/2% royalty for all records, while the NBC Symphony would receive 5%, not counting union fees for recordings. Since Toscanini's cut was so high, NBC Artists Service agreed to waive the usual commission as his agency and arranged to have the Symphony royalty credited to NBC to help defray the expense of the orchestra. RCA also decided it would be cheaper (and perhaps less hazardous) to make recordings from the broadcasts; they would simply have to pay the \$20.00-per-player recording fee to the players of the orchestra, and then present the transcriptions to Toscanini for approval.<sup>146</sup>

NBC was not willing to admit publicly they were doing this, however. In May 1938, music critic B. H. Haggin wrote a letter to the *New York Times* to ask why NBC was not releasing its transcriptions of the Toscanini broadcasts for public sale. NBC's Walter E. Koons replied:

---

<sup>144</sup> Primrose, pp. 96–97.

<sup>145</sup> Haggin, *Conversations With Toscanini*, p. 148.

<sup>146</sup> E. Wallerstein to Sarnoff, 3 January 1938; L. J. Fitzgerald to Daniel Tuthill, 24 January 1938, NBC Archives, box 64, folder 66. NBC actually made two acetate recordings of each broadcast (Margaret O'Connor to Alberta Hackett, 11 October 1938, NBC Archives, box 108, folder 26).



The recordings of Maestro Toscanini's broadcasts with the NBC Symphony Orchestra to which B.H. Haggin refers in his letter were made only for our corporate record and technical research in perfecting our transmission of symphonic music. The National Broadcasting Company does not make records for sale.

Those who have hoped that such recording would become obtainable will be happy to know that, after completing his series of broadcasts, the maestro, with the NBC Symphony orchestra, recorded several works for RCA-Victor, which in due time will be released for public sale.<sup>147</sup>

One wonders why NBC felt compelled to be so blatantly dishonest, since plans were already underway to publish records made from the broadcast transcriptions. We know that NBC was very cautious about bringing this proposal to Toscanini, and perhaps the network did not want to tip its hand. One of the things broadcasters of the 1930s were most proud of was radio's simultaneity, the fact that each performance the listening public heard was a unique experience. Perhaps NBC feared that releasing the broadcasts as phonograph records would reduce the impact of the live broadcast. And perhaps NBC did not want to generate public enthusiasm for records RCA Victor was not ready to release. NBC was also having difficulty getting Toscanini to approve the acetates.<sup>148</sup>

NBC executives also knew there was little market for records of the NBC Symphony conducted by anyone but Toscanini. In 1939, Royal urged Lohr to market the NBC Symphony Orchestra as a unit in itself.

Records are made with the Philadelphia Orchestra with less efficient conductors than we have, and I definitely think we have as much, if not more chance of building up sales, than has the Boston Pops Orchestra. There has been no interest in the NBC Symphony Orchestra, except with Toscanini. It is the best orchestra in the country, if not in the world, but there has been no consideration of it as an orchestra except when Toscanini conducts. There are several

---

<sup>147</sup> Letters to the Editor, 12 and 18 May 1938, *New York Times*, 22 May 1938, sec. 11, p. 6, col. 5. Toscanini made \$944.33 in record royalties during 1938 (Royal to DeVecchi, 30 December 1938, NBC Archives, box 108, folder 28).

<sup>148</sup> Royal to Sarnoff, 28 October 1938, NBC Archives, box 108 folder 26.

indications where there is a lack of interest on the part of Victor in our NBC Orchestra as an organization.<sup>149</sup>

In fact, recordings with other conductors gradually began to appear.

Another detail which occupied the attention of the network executives was the matter of scheduling. Not only were the orchestra members needed for several different programs, there was also a ceaseless demand for studio space, especially for 8-H, NBC's largest.<sup>150</sup> At one point during the second season, NBC officials tried to move an NBC Symphony rehearsal into another studio. Toscanini put up a fuss:

Circumstances made it necessary for him to use 3 B today. Five minutes after he was in, he blew up and the entire rehearsal was a turmoil. Even this afternoon when he went to 8 H he carried over this feeling until almost the end of the rehearsal. He made it definite that he will not go into 3 A or B any more, so we will just have to put up with less rehearsal, or else rehearse the men on Wednesday, which is their day off, and which will be expensive.<sup>151</sup>

And NBC increasingly had to serve as a kind of buffer between the Maestro and the outside world. In 1938, the Program Standards Committee of NBC issued guidelines for self-censorship for its member stations, which included a list of people and things considered too revered by the American public to be used as subjects of comedians' jokes: the President of the United States, the Supreme Court, the Constitution, famous men in American history, the Duke and Duchess of Windsor, and Arturo Toscanini.<sup>152</sup> Magazines demanded interviews with the

---

<sup>149</sup> Royal to Lohr, 22 August 1939, NBC Archives, box 108, folder 36.

<sup>150</sup> Royal to Douglas Meserve, 23 January 1939, NBC Archives, box 108, folder 29.

<sup>151</sup> Royal to Lohr, 1 November 1938, and 27 October 1938, NBC Archives, box 108, folders 27 and 26.

<sup>152</sup> *Radio is Human, Too!* NBC Archives, box 93c, folder 37. One wonders what today's comedians would do under similar restrictions.

Maestro,<sup>153</sup> and there even more numerous requests for Toscanini's appearance or endorsement of various charities and other organizations.<sup>154</sup> Royal filtered through all these requests, as well as fan letters for Toscanini that poured into NBC.<sup>155</sup>

Then there were other kinds of requests. In January 1939, the New Friends of Music—a New York organization dedicated to the promotion of chamber music, which broadcast a weekly program over NBC—requested permission to announce an upcoming series during an NBC Symphony station break. This suggestion was cause for much discussion at the network, and when NBC finally tried it, public response was negative. “Damn your local station announcement on New Friends of Music Hour,” wrote S. B. Hatch. Mrs. Esther W. Ostrolenk wrote, “Those of us who are interested enough to listen to such programs know what station we are tuned to; others surely can wait to the end of the program.”<sup>156</sup>

And there were the countless details to which John Royal and staff attended for no other reason than to make life more pleasant for Toscanini. During the spring before the second season, Royal accompanied Toscanini on his trip to Palestine, at

---

<sup>153</sup> Royal to Mr. Vance Babb, 2 November 1938; Vance Babb to Clay Morgan, 10 November 1938, NBC Archives, box 64, folder 66; Royal to K. H. Berkeley, 2 March 1939, box 108, folder 31. The Marquis Company also requested an updated sketch for the new edition of *Who's Who In America* (box 64, folder 66).

<sup>154</sup> Royal to Anne Brock, Secretary of The Busoni Society, 14 July 1938; Royal to Dr. Boris Erich Nelson, Secretary of the Better Understanding Foundation, 19 October 1938; Royal to Ernest Hutcheson, President, Juilliard School of Music, 14 November 1938; Royal to the Christian Committee for the Relief of Jewish Refugees; Royal to Mrs. James Lees Laidlaw, American Youth Congress, 18 February 1939, and Royal to Mrs. John Victor Fox, United Forum of Italian American Women, 2 March 1939; NBC Archives, box 108, folders 23, 27, 28, 30 and 31.

<sup>155</sup> Martha S. McGrew to Leonard Braddock, 10 November 1938, NBC Archives, box 64, folder 66. One fan wrote to complain about Toscanini's habit of singing absent-mindedly during the broadcasts. Royal diplomatically responded, “It isn't often that anyone has the privilege of hearing the Maestro sing as well as conduct, and one would have to admit this to be a unique and interesting experience.” (Royal to Chester Kessler, St. Louis, Missouri, 24 February 1939, NBC Archives, box 108, folder 30).

<sup>156</sup> NBC Archives, box 71, folder 25.

his own expense, to help protect Toscanini from whatever “trouble might arise.”<sup>157</sup> NBC now made all the travel arrangements for Toscanini in America, provided him and his wife a deluxe suite on the *Queen Mary* to take him to Europe in the summer of 1939, and sent a farewell gift of champagne.<sup>158</sup> When he arrived for the second season, he was given a grand tour of West Point, where he witnessed a cavalry and artillery drill.<sup>159</sup> Royal arranged to have stationary made up with a logo linking Toscanini’s name into the orchestra’s, which pleased the Maestro greatly.<sup>160</sup>

Meanwhile, Royal attended to details of orchestral matters: how the orchestra should stand when Toscanini greeted the audience, when it should stop tuning before a concert and the like.<sup>161</sup> NBC spent \$297.74 during that second season for Victor records to give Toscanini.<sup>162</sup> NBC endeavored to make Toscanini’s friends and family comfortable: Royal gave Margherita DeVecchi, who served as a kind of liaison between the network and the Maestro, an RCA radio for her help, and Sarnoff made arrangements to hire Walter Toscanini, the Maestro’s son, at

---

<sup>157</sup> Royal to Lohr, 8 March 1938, NBC Archives, box 108, folder 20. Royal enjoyed recounting later how he rode with Toscanini in a heavy armored car with bullet-proof glass, two guards and a rifle on the front seat (Royal to Lohr, from Cairo, 24 April 1938, NBC Archives box 93c, folder 50).

<sup>158</sup> Clay Morgan to Royal, 3 April 1939, NBC Archives, box 73, folder 9, and Royal to Lohr, 1 April 1939, NBC Archives, box 108, folder 32. NBC managed to get the suite at a reduction from \$868.00 to \$725.00.

<sup>159</sup> Hartley to Royal, 20 October 1938, NBC Archives, box 64, folder 66.

<sup>160</sup> Royal to Lohr, 30 November 1938, NBC Archives, box 108, folder 27.

<sup>161</sup> Royal to Spitalny, 24 January 1939, and Royal to Chotzinoff, 23 February 1939, NBC Archives, box 108, folders 29 and 30. Toscanini preferred to have all the tuning done before he left his dressing room.

<sup>162</sup> V. J. Gilcher to Royal, NBC Archives, box 64, folder 66.

RCA.<sup>163</sup> Walter Toscanini would become increasingly involved with his father's affairs during the remainder of the orchestra's history.

The second season was so successful that NBC considered extending Toscanini's season, but his new contract, which specified a fee of \$7000 for the first additional concert beyond sixteen, and \$7,500 for the second, made such an extension prohibitive.<sup>164</sup>

Even with the regular season over, the musicians' work continued. They played for the *Music Appreciation Hour*, the *Voice of Firestone*, and various occasional programs such as the *Tapestry of Melody*, conducted by Spitalny on 30 April. The orchestra was reduced for these programs, as had been done the previous summer—there were six cellos instead of the standard twelve, for example.<sup>165</sup> But in the summer of 1939 there was a resident assistant conductor, William Steinberg, and NBC decided to continue the NBC Symphony weekly broadcasts, programming somewhat lighter music for only an hour each week.<sup>166</sup> The concerts were moved to Sunday evenings from 8:00 to 9:00 P.M., with four hours of rehearsals per week.<sup>167</sup> The NBC Symphony had become a year-round institution.

---

<sup>163</sup> Royal to Sarnoff, 29 March 1938, NBC Archives, box 108, folder 20, and Royal to Secretary to Sarnoff, 1 June 1938, box 64, folder 66. Royal had to make special arrangements with the U.S. Immigration Offices at Ellis Island in order to expedite the immigration of Toscanini's family (Royal to Mr Byron Uhl, 20 March 1939, NBC Archives, box 108, folder 32).

<sup>164</sup> Royal to Lohr, 30 December 1938, NBC Archives, box 108, folder 28.

<sup>165</sup> Alan Shulman, interview with the author, 22 July 1993.

<sup>166</sup> The Summer Symphony was Chotzinoff's idea (Royal to Chotzinoff, 23 February 1939, NBC Archives, box 108, folder 30).

<sup>167</sup> Chotzinoff to Royal, 20 February 1939, NBC Archives, box 94, folder 65. Royal was concerned that there be some distinction between the regular broadcasts and the Summer series, and made certain the program was called the NBC Summer Symphony (Royal to Chotzinoff, 23 February 1939, NBC Archives, box 108, folder 30).

The most important event of the off-season was the sixteenth annual National Music Week, of which David Sarnoff was chairman that year; the NBC Symphony played at the official opening on the *Magic Key* program of 7 May 1939. Another important concert was heard on Thursday, 25 May, when Frank Black conducted the première of Harold Morris's Violin Concerto, one of the two works tied for leading honors in the nation-wide composition contest conducted by the National Federation of Music Clubs. The following week, the CBS Symphony Orchestra performed the other prize-winning composition over CBS, Arthur Farwell's two-piano concerto, *Symbolistic Study* No. 6, "Mountain Vision."<sup>168</sup> That summer, NBC also announced it would be commissioning ten new "short classic" works from American composers for Meredith Willson's program, *Good News of 1940*. The committee selecting composers included Frank Black, Howard Barlow, and Willson, and by midsummer they had already selected composers Ferde Grofé, Peter De Rose, Dana Suesse, Vernon Duke, and Morton Gould.<sup>169</sup>

The NBC music division was still under pressure to economize during 1939, and Royal tried to convince Chotzinoff not to engage any outside conductors during the summer series, relying solely on the house conductors.<sup>170</sup> Nevertheless, Chotzinoff prevailed upon NBC to allow him to bring in several guest conductors after Steinberg finished his six-week series with the orchestra on 4 June.

---

<sup>168</sup> "Concerto By Morris Receives Premiere," *New York Times*, 26 May 1939, p. 21, col. 1.

<sup>169</sup> "American Composers to Be Invited to Pen 'Short Classics' for Broadcasting," *New York Times*, 20 August 1939, sec. 9, p. 10, col. 3.

<sup>170</sup> 25 March 1939, NBC Archives, box 72, folder 72. One of the reasons for this need to economize was that the union had negotiated automatic increases in the sustaining rates, which went up each year \$5.00 per man per week for the first three years; if half of the symphony players' time was spent with the NBC Symphony broadcasts, this meant an increase of \$3,825.00 each year in salaries for the Symphony players alone (Royal to Sarnoff, 31 March 1939, NBC Archives, box 108, folder 31).

Chotzinoff had high hopes that Toscanini might be convinced to return for a couple of concerts in mid-summer, although this did not work out until 1942.<sup>171</sup>

Chotzinoff was most excited about a young conductor from the Metropolitan Opera, 27-year-old Erich Leinsdorf. Leinsdorf as an assistant at the Vienna State Opera had met Toscanini at the 1935 Salzburg Festival and became the Maestro's assistant there the following year.<sup>172</sup> Although he was already beginning to drift out of Toscanini's inner circle of friends and establish his own path, Leinsdorf was welcome at NBC. "He has made a big hit in Opera," wrote Chotzinoff, "and probably has Symphonic possibilities."<sup>173</sup> Leinsdorf conducted four concerts that summer, starting on 11 June. Conductors for the rest of the summer included Frank Black (9–30 July); Izler Solomon (6 and 13 August); Jose Castaneda and Edwin MacArthur, sharing the podium (20 and 27 August); and Dr. Howard Hanson (3 and 10 September). Alfred Wallenstein, who had been conducting the *Voice of Firestone* program over WEAf for several years, finished the summer series with four concerts (17, 24 September, 1 and 8 October). Toscanini was expected to arrive for the third season in September.

The second season of the NBC Symphony also saw the creation of another subsidiary group: the Primrose String Quartet, featuring Shumsky and Josef Gingold, violins, Primrose, viola, and Harvey Shapiro, cello. Primrose writes:

The Primrose Quartet came into being at the solicitation of the NBC music department in 1938. Actually two quartets were recruited from the redoubtable ranks of Toscanini's strings: the Primrose Quartet and the NBC Quartet. Any

---

<sup>171</sup> Royal also suggested bringing in the English composer Arthur Bliss, who was already in America that summer; this too never materialized (Royal to Chotzinoff, 8 June 1939, NBC Archives, box 108, folder 34).

<sup>172</sup> Erich Leinsdorf, *Cadenza: A Musical Career*, pp. 31–48.

<sup>173</sup> Chotzinoff to Royal, 20 February 1939, NBC Archives, box 94, folder 65. Also appealing was the fact that Leinsdorf would probably conduct for \$150.00 a concert.

successful administration always has two of the same thing so that one can be played off against the other! Incidentally, the choice of the name "Primrose Quartet" was made by NBC, not by me. I suppose there might have been a few previous occasions when a quartet adopted the name of the violist, but it was most unusual. I was embarrassed, thinking this was a considerable reflection on my colleagues, but they behaved in an irreproachable fashion and the title was never a source of friction.<sup>174</sup>

The quartets gave a program on Monday nights at 9:00 P.M. over WJZ during the second half of the NBC Symphony's second season; their times varied during the summer and the following season. Primrose proudly proclaims that "no quartet ever played that had the instrumental ability of my quartet," and yet, unfortunately, very few recordings of the group remain since the group had very little time left to record and concertize on its own.<sup>175</sup>

Much of the character and shape of the NBC Symphony had been established during its second season. During the first season, there was no assurance that Toscanini would be around for more than those ten concerts; by the second season, on the other hand, NBC officials understood that this would be a long-term relationship—for the next three years, at least. The network therefore had made several permanent changes: firing Rodzinski, whose ego and taste in programming threatened to compete with Toscanini; hiring Steinberg to ease Toscanini's load; engaging Chotzinoff as director of serious music; establishing the several subsidiary groups. The NBC Symphony had ventured out of New York for the first time during the second season, and with its improvements in the roster had

---

<sup>174</sup> Primrose, p. 74. At first, the second NBC quartet was called the American Art Quartet. Later, there would be two groups by the name of "NBC String Quartet," as well as other quartets not yet broadcasting on NBC, formed by the NBC Symphony players: the Stuyvesant Quartet (Sylvan Shulman, violin; brother Alan Shulman, cello; Bernard Robbins, second violin, and Ralph Hersh, viola); see Margaret Campbell, "Affinity for Strings: Alan Shulman Looks Back On a Lifetime of Performance and Composition," *The Strad*, November 1988).

<sup>175</sup> *Ibid.*, pp. 75 and 74.



cemented its reputation as a world-class orchestra. During this season, the orchestra premièred Samuel Barber's "Adagio for Strings" and "Essay for Orchestra" as well as Menotti's *Old Maid and the Thief*, and participated in a number of concerts promoting the music of American composers.

By a stroke of lucky timing, NBC had extended its invitation to Toscanini just as circumstances in Europe became intolerable for him. The NBC Symphony had become "Toscanini's Orchestra." It was a symbol of good in a world increasingly threatened by fascism.

## 2

### THE THIRD SEASON

One of NBC's more imaginative ideas for the third season was to bring Sibelius to New York, a plan originally suggested by a fan during the first season.<sup>176</sup> NBC enlisted the aid of music critic Olin Downes, who was especially fond of Sibelius, to lobby him. "If you can convince Sibelius to come to this country," wrote Royal to Downes, "he would do more good for his country than by remaining over there, and probably could raise a lot of money." Sibelius declined regretfully.<sup>177</sup>

NBC was also reconsidering its relationship with the Cleveland Orchestra now that Rodzinski was no longer a house conductor. For several years, the network had broadcast several concerts of the Cleveland Orchestra each season. The Cleveland board of directors had willingly adjusted its schedule to allow Rodzinski to work with the NBC Symphony, and the network was indebted to

---

<sup>176</sup> Royal to Mr. Lewis J. Weadock, 27 March 1938, NBC Archives, box 108, folder 20. See also Royal to Eugene Weintraub, Juilliard Graduate School, 18 February 1937, NBC Archives, box 108, folder 9; Weintraub had requested NBC broadcast a birthday concert for Sibelius.

<sup>177</sup> Royal to Downes, 3 January 1940, NBC Archives, box 108, folder 41; NBC Archives, box 72, folder 46.

them. Now the arrangement seemed an unnecessary expense. Often, there were program conflicts between the Cleveland Orchestra and the NBC Symphony anyway; Rodzinski, for example, programmed a Wagner concert less than two weeks before Toscanini's. "Cancel all Wagnerian numbers on your concert for February twenty-third," Royal commanded Vosburgh, Cleveland's manager. "If it can't be done it will be necessary to cancel the concert."<sup>178</sup> Moreover, Cleveland's time slot, Sunday at 8:00 P.M., was considered too close to the Saturday night concerts of the NBC. The network suggested Cleveland put on Pops concerts during the summer, which the orchestra happily did and which garnered critical acclaim.<sup>179</sup> Nevertheless, the network ended its relationship with Cleveland before the start of the 1939–40 season:

We regret that it will be impossible to offer you any spots this season. We have enjoyed having you with us in the past but we are operating under a tight budget now and it is simply impossible for us to spend the money for a series of concerts by your orchestra, much as we should like to have you.<sup>180</sup>

Soon after Toscanini rejected the notion of operas at the San Francisco World's Fair, NBC officials and Olin Downes turned their attention to the upcoming New York World's Fair. This would be a historic event for the RCA family anyway, since David Sarnoff planned to introduce television to the world there. The two projects might even be connected: Royal stipulated in the proposed opera contract that NBC was to have "all broadcasting and television rights

---

<sup>178</sup> La Prade to Royal, 14 February 1938, and Royal to Vosburgh, 15 February 1938, NBC Archives box 59, folder 69. There was a similar problem when the two conductors programmed Brahms's Second back to back.

<sup>179</sup> Royal to Chotzinoff, 23 January 1939, NBC Archives box 108, folder 29; Carl Vosburgh, Manager of the Cleveland Orchestra, to Phillips Carlin, 28 February 1939, and Vosburgh to Royal, 21 September 1939, NBC Archives, box 67, folder 5.

<sup>180</sup> Phillips Carlin to Carl Vosburgh, 23 September 1939, *ibid.*

exclusively.”<sup>181</sup> It was proposed that Toscanini direct a four-week season of three operas at the fair—twelve performances altogether. NBC would manage the production, contract the singers, and supply the orchestra; the World’s Fair would furnish the theater and crew. NBC planned to guarantee the productions for \$400,000, and expected no profit.<sup>182</sup> As Royal said,

Naturally every effort would be made to reduce the cost of production, but if it is decided to go ahead with it there can’t be any penny-pinching at this time. It would be a great closing climax for the Fair. We are not inviting a lot of extra work, but will be glad to give every possible assistance on behalf of the NBC, for what would be not only a great civic contribution to culture and art, but also a national one. Toscanini, doing a season of opera at the World’s Fair, would be the biggest thing in musical history.<sup>183</sup>

The corporate high-mindedness is notable here, its sense of commitment. No opera season was forthcoming, however: whether it was vetoed by NBC or by Toscanini is unclear. John Royal was later relieved that NBC had not gone through with it: “Our World’s Fair has not been attracting as large crowds as expected, and I think everyone can be happy in the fact that the opera was not given, because there would probably have been heartaches for everybody.”<sup>184</sup>

NBC had indeed made a place for itself in music history. No less a body than the American Musicological Society invited David Sarnoff to give a speech at the 1939 international musicology meeting held in New York on 11–16 September 1939. Royal wrote:

If Mr. Sarnoff is going to be in town, I think it might be nice if he would drop up. It is my understanding that there are going to be some fine people there. It would be a good opportunity for him to get over a short speech that would get

---

<sup>181</sup> Royal to Ashby, 10 March 1939, NBC Archives, box 108, folder 31. At that time, “broadcasting” was understood to mean radio alone.

<sup>182</sup> Royal to Ashby, 10 March 1939 and Royal to Sarnoff, 7 March 1939, *ibid.*

<sup>183</sup> Royal to Sarnoff, 7 March 1939, *ibid.*

<sup>184</sup> Royal to Jarmila Novotna, 3 August 1939, NBC Archives, box 108, folder 36.

good publicity, and an excellent opportunity for him to talk about RCA's musical past and future.<sup>185</sup>

Toscanini was due to arrive back in the United States for the start of the season on 17 September.<sup>186</sup> The flight from Europe was in full swing; Germany had invaded Poland on 1 September 1939, and Britain and France finally responded to the aggression by declaring war on the Axis Powers a few days later. Although the Nazis and the Soviets made short work of Poland—dividing up the country by the end of September—the major battles of the war did not begin until April 1940, when Hitler suddenly invaded neutral Denmark, starting a march that would end in Paris that June. The mere declaration of war was enough to drive thousands out of Great Britain, however, and Toscanini's ship from London was jammed beyond capacity. Among the 1,870 passengers on board were Lord Beaverbrook and the three youngest children of Ambassador Kennedy.<sup>187</sup>

Again, Toscanini was given a schedule of sixteen concerts: the first and last eight of the thirty-week season, with a long vacation in between. His orchestra personnel was essentially unchanged; Frank Miller was now officially the principal cellist, and Isidore Gusikoff, formerly of the Philadelphia Orchestra, came in as his stand partner. Toscanini was 72 years old.<sup>188</sup>

---

<sup>185</sup> Royal to Mr. Sarnoff's Office, 23 August 1939, *ibid.* Sarnoff never made it to the conference. CBS's Davidson Taylor, however, did, giving a speech entitled "Music Written for Radio" which praises the efforts by CBS on behalf of American musical culture. See *Papers Read at the International Congress of Musicology: Held at New York: September 11th to 16th, 1939*, eds. Arthur Mendel, Gustav Reese, and Gilbert Chase (Richmond, VA, 1944).

<sup>186</sup> "Toscanini Sails Saturday," *New York Times*, 11 September 1939, p. 10, col. 2.

<sup>187</sup> "Liner Brings 1,870; Dangers Vex Crew," *New York Times*, 1 October 1939, p. 44, col. 1.

<sup>188</sup> "Concert on Oct. 14 Begins NBC Season," *New York Times*, 29 September 1939, p. 18, col. 3.

Their third season opened on 14 October 1939 with Schubert's "Unfinished" Symphony; Strauss's *Don Juan*; Haydn's concertante, op. 84, featuring Mischakoff, Miller, Robert Bloom, oboe, and William Polisi, bassoon; and the Bach Passacaglia arranged by Respighi. Over the summer the studio had been enlarged to 1,400 seats, and the audience "was no less brilliant than those that attend openings of the New York Philharmonic-Symphony Orchestra and at the Metropolitan Opera House."<sup>189</sup> Opening night was, as usual, a smashing success.

On 28 October, Toscanini began the first of several Beethoven cycles he would perform during his tenure with the NBC Symphony. There is no doubt that the beginnings of World War II had something to do with this particular choice. Nor was this connection lost on others; Howard Taubman noted:

On the six successive Saturday evenings beginning Oct. 28 Mr. Toscanini will conduct a Beethoven cycle, composed of the nine symphonies, the overtures and other works; a cycle which should stand as a landmark in the history of radio's gifts to the public. While the guns may roar we shall be able to hear the voice of music's foremost prophet of man's recurrent struggle and passion for liberty.<sup>190</sup>

NBC also announced that its two string quartets would be presenting all the Beethoven quartets that fall.

The orchestra began with the "Eroica" Symphony, appropriately enough, plus the First Symphony and the overture to *Fidelio*. On 5 November, it performed the Second and Fourth Symphonies along with the *Leonore* Overture No. 3. Olin Downes, once again, was stunned by the magnificence of the performance. "How can any music, so well known, so endlessly played, keep its extraordinary

---

<sup>189</sup> Howard Taubman, "Toscanini Directs at NBC Opening," *New York Times*, 15 October 1939, p. 48, col. 6.

<sup>190</sup> Ibid.

significance?" he asked.<sup>191</sup> Toscanini's glory even spread to those who were unable to hear the music:

Presented to Arturo Toscanini, conductor of the NBC Symphony Orchestra, after his radio concert last night, Helen Keller thanked him for "letting her feel the spirit of Beethoven."

"I am overcome with joy in your presence," she said, holding his arm. "You are just as I always pictured you." Mr. Toscanini kissed Miss Keller's hand and thanked her for coming to the concert.<sup>192</sup>

The third of these concerts featured the Fifth and Sixth Symphonies and the *Coriolan* Overture. Beethoven's Fifth, although not yet associated with Allied victory, had recently been chosen in a poll as the most popular orchestral work in America.<sup>193</sup> The following week, the orchestra played the Septet with reinforced strings, a Toscanini favorite. Downes remarked, "Thirty strings replaced Beethoven's four. These thirty proved that they could play, not like four, but like one."<sup>194</sup> Soloists included Augustin Duques, clarinet; William Polisi, bassoon, and Arthur Berv, horn. The *Egmont* Overture opened the program, and the Seventh Symphony completed it. On 25 November 1939, the orchestra offered the first and second *Leonore* Overtures, the Eighth Symphony and two movements from the String Quartet in F, op. 135, played by the string ensemble.

Toscanini ended his Beethoven cycle, as became the custom, with a grand performance of the Ninth Symphony in Carnegie Hall, a charity concert sponsored by the Junior League. Tickets sold out except for standing room even before the

---

<sup>191</sup> Downes, "Beethoven Second Led by Toscanini," *New York Times*, 5 November 1939, p. 48, col. 6.

<sup>192</sup> "Toscanini's Beethoven 'Heard' by Helen Keller," *New York Times*, 5 November 1939, p. 48, col. 7.

<sup>193</sup> "Beethoven Tops Poll: C Minor Symphony Wins," *New York Times*, 15 October 1939, sec. 9, p. 12, col. 3.

<sup>194</sup> Downes, "Toscanini Directs Beethoven Septet," *New York Times*, 19 November 1939, p. 40, col. 1.

concert was announced.<sup>195</sup> The concert began with the *Choral Fantasy* with Ania Dorfmann, piano. Soloists included Jarmila Novotna, soprano; Kerstin Thorborg, contralto; Jan Pearce, tenor; and Nicola Moscona, bass, along with the Westminster Choir directed by Dr. John Finley Williamson. It was Toscanini's second Ninth Symphony in the orchestra's three seasons.

The first guest conductor for 1939–40 was Désiré Defauw, conductor of Belgium's Radio Institute, the Belgian counterpart to the NBC Symphony. Defauw, conducting on 9 December, was making his American debut. His repertoire included works by French and Belgian composers: Franck's *Le Chasseur Maudit*; Ravel's *Ma Mère l'oye*; Chabrier's *España*; Debussy's *Nuages* and *Fêtes*, and Dukas's *L'Apprenti sorcier*. Defauw worked with fire and gusto and the *Sorcerer's Apprentice*, according to Downes, "displayed to unusual advantage the capacities of the NBC Symphony."<sup>196</sup> Defauw conducted three concerts altogether.

The second of three guest conductors that winter was Bernardino Molinari, returning to NBC for five concerts beginning on 6 January 1940, and the last was Bruno Walter, Toscanini's reservations and NBC's economic concerns notwithstanding. Again, Walter was paid \$2,000 for each of his five concerts. In fact NBC was so pleased with Walter that it tried to lure him away from Columbia Concerts Corporation and his manager Bruno Zirato to a new special division of the NBC Artists Service for conductors. Walter also headed NBC's list of preferred conductors for a possible gala benefit performance in New York on 27 December

---

<sup>195</sup> "Toscanini to Aid Charity," *New York Times*, 22 November 1939, p. 16, col. 7.

<sup>196</sup> Downes, "DeFauw in Debut With NBC Players," *New York Times*, 10 December 1939, p. 65, col. 1.

1939, though this failed to materialize.<sup>197</sup> Walter began his series with a concert of Haydn's Symphony No. 86 and Bruckner's Fourth Symphony. On 17 February, Walter again conducted from the keyboard, leading a concertino consisting of Mischakoff, Bachmann and Miller in Handel's Concerto Grosso op. 6, No. 6.

The following Wednesday, 21 February, Toscanini took the orchestra to Newark for a single concert to benefit the Griffith Memorial Foundation of Essex County, played before 3,500 people at the Mosque Theatre.<sup>198</sup> Bruno Walter's five-week series concluded on 9 March, after which Toscanini returned for the final eight weeks of the season.

Whatever Chotzinoff might have said about NBC's policy of tried and true classics for its unsophisticated listeners, these eight programs are consistently fascinating. The first concert included Roy Harris' Third Symphony and the Paganini *Moto Perpetuo*. Harris was called to the stage several times after the performance. The third, all Italian, featured the overture to Castelnuovo-Tedesco's *Taming of the Shrew*, Martucci's Second Symphony, Respighi's *Feste romane*, and the first performance of the lost overture to *Aida*. A descendent of Verdi's had first shown Toscanini this score in 1913, Verdi's centenary, but Toscanini at first respected the composer's wishes in not giving a performance of it. By the fall of 1939, however, Toscanini had changed his mind and conducted a reading at NBC. Although the standard prelude to *Aida* is more suited to the opera, the lost overture stands up well as a concert piece.<sup>199</sup>

---

<sup>197</sup> Chotzinoff to Royal, 11 April 1939; NBC to Bruno Walter, 6 October 1939, and Royal to Walter, 13 December 1939, NBC Archives, box 73, folder 42. Molinari was paid \$1,000 per broadcast (NBC Archives, box 79, folder 72).

<sup>198</sup> "Toscanini in Newark," *New York Times*, 22 February 1940, p. 28, col. 5.

<sup>199</sup> "A 'Lost' Overture to 'Aida' is Found," *New York Times*, 20 March 1940, p. 29, col. 7. Royal wrote to a friend on the West Coast to make sure that this was actually a world première



The concert of 6 April 1940 commemorated the Tchaikovsky centenary; and the following week Toscanini conducted an all-Debussy program. His final concert of the season was an all-Brahms concert, featuring, for the first time, his son-in-law Vladimir Horowitz for the Second Piano Concerto. This was a benefit for the Greater New York Fund, given in Carnegie Hall. The performance was electric: there was a splattering of applause between movements of the concerto, and at the end of the last piece on the program—the First Symphony—“pandemonium broke loose in the hall.”<sup>200</sup> Another NBC Symphony season had come to a striking finish.

For the first time this season, the NBC Symphony’s status as one of the top orchestras in America appeared in print. In an article assessing the amount of modern music played by American orchestras during the previous season, the *New York Times* gave its ranking of the top sixteen orchestras in the country. The NBC Symphony was ranked number two, behind the New York Philharmonic and ahead of Philadelphia, Boston, Chicago, Cleveland, Cincinnati, Rochester, the National Symphony of Washington D. C., Kansas City, Seattle, Indianapolis, Detroit, Minneapolis, St. Louis, and Los Angeles.<sup>201</sup>

---

(Royal to John Swallow, 23 January 1939, NBC Archives, box 108, folder 29). See also Julian Budder, *The Operas of Verdi*, vol. 3, p. 191.

<sup>200</sup> Downes, “Toscanini Leads Brahms Concert,” *New York Times*, 7 May 1940, p. 31, col. 1. Once again, several organizations had requested to be the beneficiary of this concert, especially since this was Toscanini’s only benefit that spring. (Royal to Sarnoff, 19 March 1940, and 25 March 1940, NBC Archives, box 108, folder 43).

<sup>201</sup> “The Nation’s Principal Orchestras’ Record of Modern Works,” *New York Times*, 5 May 1940, sec. 10, p. 6, col. 1. The NBC Symphony had played three works by living American composers (Strong, Taylor and Harris) during the season under review, and seven works by living Europeans (Prokofiev, Poot, Stravinsky, Pizzetti, de Falla, Rossellini, and Castelnuovo-Tedesco), less than most of the other orchestras on the list. This record was better than the Seattle Symphony and the Los Angeles Philharmonic, however.

But NBC officials were increasingly concerned by what they perceived as the declining popularity of the NBC Symphony as measured by the various primitive rating systems of the time.<sup>202</sup> The show was still not sponsored, and thus there was no threat of lost revenue from declining listenership. Nevertheless, as Royal wrote in a letter to Lohr,

If we are to take the C.A.B. rating seriously—and I think we must—we are losing out on Toscanini in audience value. The show is costing us too much for a 4.8 rating. It might be that we would find it advantageous to move to another spot. What is your feeling about this?<sup>203</sup>

Each rating point represented approximately one million listeners, based at this time on phone surveys taken during the broadcast. Up until then the NBC Symphony had averaged a rating of 6.6, reaching a high of 9.8. By the time of Royal's letter it had dipped to 4.6.<sup>204</sup> Still, NBC executives knew that part of the reason for the drop in the ratings was because the orchestra was now only heard on NBC-Blue, and that it was impossible to equate these figures with the ratings for more popular shows:

The C.A.B. ratings are based on the over-all audience. In the case of the Town Meeting of the Air and the NBC Symphony, I feel we must admit that it is necessary for us to cater to certain types of audience, and if it were possible to secure a rating of that type audience, I think you would find the Symphony and Town Meeting of the Air would be relatively much higher.<sup>205</sup>

One can sense an administrative tug-of-war here: on one hand, Royal knew that NBC's prestige programs had to remain outside the popularity standards set for

---

<sup>202</sup> See chapter 2 for background on ratings systems.

<sup>203</sup> 13 March 1939, NBC Archives, box 73, folder 9. Whether Royal meant this would be advantageous for increasing the show's popularity or for selling the Saturday evening time slot to someone else is unclear—perhaps intentionally so.

<sup>204</sup> Royal to Samoff, 16 March 1939, NBC Archives, box 70, folder 43. The Metropolitan Opera routinely averaged twice as many listeners as the NBC Symphony.

<sup>205</sup> Royal to Lohr, 2 May 1939, NBC Archives, box 108, folder 33.

commercial shows. But on the other hand, NBC executives noticed that the network was losing ground to a CBS that was less burdened by “community service.” At the end of the second season, NBC decided to reduce the number of stations carrying the NBC Symphony, a change that angered Royal:

It is my understanding from Mr. Carlin that on the Toscanini symphony program next season we are to lose 53 stations from what we had last year. When we put Toscanini on the air first we created great excitement about what we were going to do in the way of good music for the country, and put it on both networks. The following year we cut it to one network, and now it would appear that we are going to reduce that network. This move was made without any consultation, or approval of the Program Department. I just want everyone to know the facts, and I assume that the move had been approved. . . .

The Program Department is protesting [the move] as unsound and unwise.<sup>206</sup>

Then the inevitable happened: the network began shopping for a sponsor for the orchestra. In fact, the network had always left open the possibility of corporate sponsorship, at least for the programs with guest conductors. “Mr. Rodzinski’s concerts, like those to be conducted by Mr. Toscanini, will be sustaining programs,” NBC had announced in March 1937. “The remaining thirty-two concerts, to be directed by guest conductors not yet announced, may be commercially sponsored, but the matter is still under consideration”<sup>207</sup> One of the first offers in 1939 came from the Lennon & Mitchell advertising agency, retained by no less an institution than the New York Stock Exchange:

Mr. Lennon thinks he can sell the NBC Symphony to the New York Stock Exchange. Before he proceeds with his solicitation some questions must be answered:

1. Will NBC permit the Stock Exchange to sponsor the Symphony?
2. How many weeks must such a contract run? For how many of these would we deliver Toscanini?

---

<sup>206</sup> Royal to Trammell, 22 May 1939, *ibid.*

<sup>207</sup> “Rodzinski to Lead 10 Radio Concerts,” *New York Times*, 31 March 1937, p. 28, col. 3. NBC’s position had weakened by the second season: “Our present plan is not to sponsor the Toscanini concerts, although this might be changed next season if we can get Mr. Toscanini to come over [to America]” (Royal to Yandell, 11 November 1937, NBC Archives, box 108, folder 16).

3. Might the Symphony be sponsored for one hour only, or must the client take the full hour and a half? In the latter case, how would we handle station problems in the last half-hour?

4. How much dough for the program?<sup>208</sup>

During the second season, Royal had quoted a price of \$10,000 a week to sponsor the orchestra with guest conductors, a fee that would have left the network “a very good profit.”<sup>209</sup> But with Toscanini included in the package, the price went up steeply:

Here is a price that we had established for the Symphony. In this we felt it would be better to charge the same for an hour as it would be for an hour and a half. If someone is really interested we can negotiate these prices. We put \$15,000 to cover us on possible rehearsals, but I am sure that with an hour [broadcast, instead of an hour and a half] we could get the rehearsals down so that the price would be about \$12,000 or maybe a little less. This is assuming that Toscanini would not demand too much money. We would have to approximate the cost, based on what we think he will take. He is now getting \$4,000, and we think he will accept \$5,000. We don't like to go to him and get him all worked up on a proposition, and then have it fall through. He is too sensitive on such things, and doesn't like to be peddled.<sup>210</sup>

When the New York Stock Exchange plan ended without success, NBC returned to its nurturing of negotiations with General Motors, the network's target sponsor from the beginning. NBC had not worked with GM since 1937,<sup>211</sup> and had been anxious to renew and anxious to please ever since—even at the expense of Toscanini's time slot. “If the motor business picks up soon,” wrote D. R. Buckham to Bertha Brainard in January 1938, “I believe that we will have an even chance of

---

<sup>208</sup> Benson to Dyke, 3 May 1939, NBC Archives, box 108, folder 33.

<sup>209</sup> Royal to Lohr, 24 October 1938, NBC Archives, box 108, folder 26.

<sup>210</sup> Royal to Trammell, 7 July 1939, NBC Archives, box 108, folder 35.

<sup>211</sup> GM had sponsored a program of light classical music through 1937 on Sunday evenings from 8:00–9:00 P.M. over WJZ and the Blue Network. Toscanini, in fact, had conducted one of these concerts in 1936, his first appearance before the old NBC Symphony Orchestra and his first sponsored broadcast (NBC Archives, box 53, folder 45).

getting General Motors back in the 10:00–11:30 spot Saturday evenings where Toscanini is at present.”<sup>212</sup> GM nibbled:

We have every reason to believe that not only are they interested in the period but might be very definitely interested in commercial sponsorship by General Motors of the symphonic group, either under the direction of Toscanini or other well-known guest conductors.<sup>213</sup>

The first season must have seemed a little too soon to be discussing selling Toscanini, and a couple weeks later we find the same executive backtracking:

I believe I mentioned to you the other day that General Motors had expressed some interest in the possibility of sponsoring the NBC Symphony Orchestra. I am sure they understand we would probably under no circumstances consider commercial sponsorship of the orchestra under the direction of Toscanini.

The Toscanini series has undoubtedly done an outstanding job for NBC on many fronts not the least of these being publicity. I appreciate that commercial sponsorship of the orchestra might not be a sound thing for the Company to consider. I have talked the matter over with John Royal and he feels, as I do, that due to the interest of Mr. Sarnoff and yourself in the symphony orchestra that decision as to its sale commercially should come from you.<sup>214</sup>

A copy of this memo was sent back to Dyke by Roy Witmer with the penciled note, “Ken, this was false alarm.”

The idea resurfaced as NBC planned the third season, with more enthusiasm behind it this time. Sarnoff went to negotiate the plan personally with Alfred Sloan some time in May 1939. It is worth quoting in full Lohr’s briefing to Sarnoff:

The following information may be of some help to you in case you have the opportunity to discuss with Mr. Sloan the sponsoring of Toscanini and the NBC Orchestra for General Motors.

The cost to General Motors for approximately one and a half hours of Toscanini on the facilities which they would probably want would amount, in round figures, to \$13,000 per week. That would mean the Basic Blue Network, the Blue Southern, Southwest, Mountain, Pacific Coast, and miscellaneous stations optional to the Basic Blue. Also, to give them full national coverage, the Southeast, Florida, Northcentral, Northwest, North Mountain, South Mountain and El Paso, as well. This figure of \$13,000 is attainable primarily because of the use of the over-all so-called “Blue-Blue” Network.

---

<sup>212</sup> 12 January 1938, NBC Archives, box 61, folder 13.

<sup>213</sup> Ken R. Dyke to Royal, 13 January 1938, *ibid.*

<sup>214</sup> Dyke to Lohr, 26 January 1938, *ibid.*

If the programs themselves can be had for say \$14,000 per week, the result is a total over-all cost to General Motors of some \$27,000 per program.

If you discuss this with Mr. Sloan, may I suggest that you emphasize particularly one aspect of such broadcasting for a company like General Motors. I am sure that the various divisions, such as Chevrolet, Buick, Pontiac, Frigidaire, etc., as well as their dealers would be negative to this expenditure on the grounds that it would not directly sell their products to the public. However, there are two kinds of broadcasting. One is essentially a direct selling effort, and the other is a good-will, public relations job. The divisions, etc., would probably still contend that a program such as Toscanini is not a *public* relations job because it would have a relatively small audience compared to top commercial shows.

Messrs Sloan, Grant Knudsen, Garrett, etc., must discount Crossley ratings. Their interest should be in press clippings, mail from the radio audience, comments—published and otherwise—by music critics, educators, etc. They must consider this program on a purely institutional good will basis, with respect to an influential, highly important, class audience that is extremely valuable to them, particularly at this time.

In a similar category comes that important group who would be permitted to attend the concerts as a studio audience. Some 1200 seats thus might be considered to have a value of \$10 each.<sup>215</sup>

NBC did its best to make the orchestra appealing to GM: it suggested a cross-country tour, where tickets would be distributed by local GM dealers, perhaps to customers who came in for a test drive. The broadcasts, promised Lohr, would earn GM “not only the good will and favorable reactions of a constantly increasing number of listeners, but also the good will and friendly reactions of influential citizens such as bankers, educators, politicians, industrialists and others.”<sup>216</sup> The ultimate cost to GM for the sponsorship of the third season, including sixteen weeks with Toscanini and four with a prominent guest conductor, was estimated at “only” \$549,740.00—plus \$257,270 for an additional ten weeks.<sup>217</sup>

Niles Trammell, who was soon to take over the presidency of NBC from Lenox Lohr, was very excited about this possibility. “If we could sell Toscanini,” he wrote, “we would be offering the advertiser an unusually good proposition and

---

<sup>215</sup> 28 April 1939, NBC Archives, box 68, folder 55.

<sup>216</sup> Lohr to Sarnoff, 1 June 1939, *ibid.*

<sup>217</sup> *ibid.*

at the same time relieve our Program Department of the sustaining expense of the concerts.”<sup>218</sup> General Motors stalled, however, and Royal tried to press: “Have just read the wonderful news about General Motors tripling its income. I think that ought to be indicative of a new radio program. When can we call on you for a signed contract?”<sup>219</sup> But nothing came of the 1939 initiative.

This issue came up again in 1940. Now, the major question was the matter of Toscanini’s fee. Would he continue to conduct for \$4,000 a concert? Or, with a sponsor, would it be \$5,000, \$6,000, \$7,000, \$8,000, or even \$9,000 per concert? And this was before taxes, which NBC continued to pay. The real cost to the sponsor for ten concerts at \$4,000 each was \$52,808, representing a 32% tax bracket; if on the other hand he charged \$9,000 per concert, the company’s total cost would be \$176,000, owing to a 95.6% tax bracket. For a complete season of 26 weeks at the \$9,000 rate, the cost to NBC would be a staggering \$707,000 in conductor’s fees alone.<sup>220</sup> Transferring the orchestra to a commercial basis, moreover, would change the players’ union status and raise their fees, from \$12,635 to \$15,638 per week.<sup>221</sup> Corporate sponsorship would be expensive.

And no one had yet worked up the nerve to consult Toscanini about these proposals. Royal warned:

It is my suggestion that before Toscanini is offered for sale, his definite approval be had. It might be embarrassing to sell him and then find that he would not

---

<sup>218</sup> Trammell to Witmer, 20 July 1939, NBC Archives, box 70, folder 43.

<sup>219</sup> Royal to Paul Willard Garrett, General Motors Corporation, 29 July 1939, NBC Archives, box 108, folder 35.

<sup>220</sup> “Gross Fees Required To Net Maestro Toscanini \$4,000 to \$9,000 per Concert,” estimate proposed, 26 March 1940, NBC Archives, box 80, folder 100.

<sup>221</sup> Spitalny to Royal, 25 September 1940, *ibid.* The orchestra’s roster of 94 players that summer was split into three parts: 26 on a 25-hour commercial-and-sustaining basis, 13 on a 20-hour commercial-and-sustaining basis, and 55 on a 25-hour sustaining-only basis.

accept it. I have no reason to believe that he wouldn't accept it, but I do feel it would be better to be safe in this matter.<sup>222</sup>

He was right: on 27 September 1940, a note from Chotzinoff put an end to the gambit:

I asked Maestro whether he would consider a commercial, and he said no definitely. He said the NBC offer that I brought to him in Italy three years ago was attractive to him because it was sustaining.<sup>223</sup>

NBC would have to wait until after Toscanini left the network to find a corporate sponsor.

NBC was obviously growing weary of shouldering the weight of public service programming: the crushing demand for tickets to the concerts ("Ten thousand seats would not have filled the demand for tickets for the opening Toscanini concert, according to Benson K. Pratt, who has charge of the requests"); the requests for Toscanini appearances or the use of his likeness for some noble cause; and the hundreds of dollars in small costs for the orchestra that added up (\$1500 for a chorus one week; \$684 for extra symphony players for another concert; \$368.27 for transportation of instruments, and so on).<sup>224</sup>

The number of stations carrying the broadcasts, meanwhile, continued to dwindle:

Attached hereto are the maps you requested on the Toscanini coverage. You will notice the figure of 99 stations accepting, out of an availability of 125. I think it is also important to notice that of the total number accepting, 43 only take part of the concert. . . . I think we must reach the conclusion that the Toscanini concerts are not being heard to the best advantage in this country. . .

---

<sup>222</sup> Royal to Trammell, 15 May 1939, NBC Archives, box 73, folder 9.

<sup>223</sup> Chotzinoff to Royal, NBC Archives, box 80, folder 100.

<sup>224</sup> "News and Notes from the Studios," *New York Times*, 22 October 1939, sec. 9, p. 12, col. 5; Royal to Sarnoff, 21 August 1939, NBC Archives, box 108, folder 36; Royal to Chotzinoff, 4 April 1940; and Royal to L. J. Fitzgerald, 27 April 1940, NBC Archives, box 108, folder 44. There were even reports that Toscanini was asked to appear in a Paramount picture (George Engles to Royal, 27 December 1939, NBC Archives, box 73, folder 9).



Do you think our putting Toscanini on Saturday night had any effect on this night being more salable than it was before Toscanini went on? Did we stimulate an interest in Saturday night that did not previously exist? Are he and the Symphony orchestra entitled to any of the credit for this stimulation?

We cannot expect our audience to be enthusiastic about that to which we are rather indifferent. Our attitude seeps out into the public consciousness. I hope that this great venture does not boomerang on us.<sup>225</sup>

It was a major problem at a critical juncture in the orchestra's history. The network had several decisions to make: should the players be rehired for the next season? How long should their contracts extend? How long would the enterprise last? Should Toscanini try to make more recordings?<sup>226</sup>

No one at NBC was willing to commit the network to supporting the orchestra indefinitely—and yet no one wanted to be the one to pull the plug. As contract time approached, Royal asked NBC president Niles Trammell to clarify the extent of NBC's commitment:

Just what is the attitude on our orchestra situation going to be next year and the year after and the year after that? I don't think we can postpone our decision on our attitude in this matter.

The Maestro may ask us any day what we intend to do for the year after, because conductors do their bookings a long time ahead. If he should ask what our attitude is to be for 1941, what would be said to him?<sup>227</sup>

To a certain extent, it is hard to understand the network's ambivalence. NBC had emerged from the Great Depression several times larger than it was at the start of the decade. The orchestra had brought unimagined prestige to the network, and having players around was always useful. In any case, the network was required

---

<sup>225</sup> Royal to Trammell, 29 February 1940, NBC Archives, box 95, folder 10.

<sup>226</sup> John Royal wondered if it was worth the bother: "Toscanini has received so little from his recordings that we question whether we should present a further contract to him. I think there is a feeling on the part of his family that Victor has not exploited his recordings sufficiently and this is one of the things we wish to discuss. Perhaps we can clear their minds on some of their misunderstanding" (Royal to Walker, RCA Communications, 17 November 1939, NBC Archives, box 73, folder 9).

<sup>227</sup> 7 February 1940, NBC Archives, box 108, folder 42.

by union agreements to maintain a large body of musicians—132—between its two New York stations.

New union regulations of 1938, however, restricted union members to a twenty-five-hour week, down from thirty hours. This new condition, owing to the time NBC had already committed to the NBC Symphony program, now resulted in a net loss of 326 man hours available for other music programming.<sup>228</sup> NBC had to make up the loss—thirteen hours a week—by importing shows from its Managed and Operated Stations. Each year the orchestra's finances looked worse.<sup>229</sup>

Just about the only time the network made money on the orchestra, ironically, was when the group played live on the road. Yet a road trip planned for the middle of the third season had to be canceled when Toscanini insisted on having his income tax paid, which would have nearly doubled its cost.<sup>230</sup> Although some profits began to trickle in to RCA-Victor through record sales, and although NBC was able to get the most out of its musicians through a careful juggling of schedules, the NBC Symphony was increasingly loss prone.

Toscanini, of course, had little interest in network economics. Still, NBC dutifully scrambled to fulfill his every wish. One instance was the possibility of

---

<sup>228</sup> Fitch to Royal, 15 June 1938, NBC Archives, box 93, folder 66. The math is as follows:

1937	77 players @ 30 hrs./week		2310 player-hours
1938	132 players @ 25 hrs./week	3300	
	94 Symphony players @ 14 hrs./wk.	<u>-1316</u>	
	No. of player-hours available for reg. pgms	1984	<u>-1984</u>
			= 326 fewer player-hours.

The total orchestra budget increased from \$1,598,661 in 1937 to \$2,255,580 in 1938, an increase of 41%, while the revenue generated increased from \$402,336.78 in 1937 to \$432,724.16 in 1938, a gain of .08% (NBC Archives, box 93, folder 67).

<sup>229</sup> Royal to Trammell, 7 February 1940, NBC Archives, box 108, folder 42.

<sup>230</sup> Royal to Trammell, 5 December 1939, NBC Archives, box 108, folder 40.

moving the concerts to Carnegie Hall. Everyone knew that Studio 8-H was acoustically unfavorable to orchestra music; the room was simply too small to generate any real reverberation. Music critics had been aware of this since the beginning, but had assumed that broadcasters chose to put the orchestra in such a dry environment because of something to do with radio transmission.<sup>231</sup> “NBC’s notorious Studio 8H,” as David Cairns calls it, has been the despair of audiophiles ever since.<sup>232</sup>

After Toscanini’s Beethoven cycle, the benefits of the better acoustics of Carnegie Hall finally seem to have struck him. He announced he was considering shifting the site of the NBC concerts to Carnegie Hall when he returned for the second half of the season.<sup>233</sup> This was an enormous logistical problem for the network. NBC would have to rent Carnegie Hall, and in order to recoup some of the loss would have to sell tickets, both singly and by subscription. This would mean the addition of staff members for promotion and sales. Still sensitive to accusations of unfair competition with the New York Philharmonic, the network would not be able to undercut the other orchestra by charging lower prices; on the other hand, the other New York orchestras were tax-exempt non-profit organizations. NBC therefore considered making all its concerts some kind of benefit, but even so, the losses threatened to be “staggering.” Finally, there was the problem that the Philharmonic had already taken the best nights at Carnegie Hall. Moving the NBC Symphony there would mean broadcasting on Monday night, a

---

<sup>231</sup> Orrin E. Dunlap, Jr., “A Musician Asks What’s Wrong With Radio Music,” *New York Times*, 15 January 1938, sec. 9, p. 12, col. 1.

<sup>232</sup> Cairns, “Arturo Toscanini,” *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie, vol. 4, p. 402.

<sup>233</sup> *New York Times*, 24 December 1939, sec. 9, p. 12, col. 6.

poor night for both radio and live audiences. The move to Carnegie Hall at this time was financially impossible.<sup>234</sup> At the end of the third season, despite the orchestra's increasing challenges to the network, the status of the NBC Symphony remained unchanged.

The NBC Symphony's post-season series was notably short: first, Toscanini took the orchestra down to Washington, D.C., on Monday, 13 May 1940 for a concert in Constitution Hall honoring scientists from North and South America; second, Frank Black conducted a Saturday evening concert the following week which presented the world première of Carleton Cooley's *Concertino for Viola and Orchestra*—the first piece composed by an NBC Symphony player to be presented on its programs.<sup>235</sup>

And then, the orchestra boarded a ship for South America.

### 3

#### SOUTH AMERICA

NBC would not have supported a tour to South America had it not been for the publicity value: Toscanini's famous debut as conductor had occurred in Rio in 1886, and this would mark a glorious return after fifty-four years; perhaps the concerts in Rio would serve as bookends to his career, since his contract with NBC was soon to expire. The trip would also advertise NBC's short-wave broadcasts to South America and the RCA-Victor recordings distributed there.

---

<sup>234</sup> Engles to Royal, 7 December 1939, NBC Archives, box 67, folder 28.

<sup>235</sup> Toscanini's Washington concert was broadcast over WJZ, 10:15–12:15 A.M. It was John Royal's idea to program Cooley's composition on the Black concert (Royal to Black, 13 February 1940, NBC Archives, box 108, folder 42).

But there was another, more subtle reason for NBC to go to the trouble of sending the orchestra south: as propaganda for an America on the brink of war. South American countries had long been involved with short-wave broadcasts to and from Europe and North America. As Europe tumbled toward war, propaganda broadcasts to South America increased. Orrin Dunlap of the *New York Times* wrote in 1938:

South America on the radio map is like a bullseye on a target. Short-waved projectiles propelled by words embellished by music are being shot across the South Atlantic as propaganda and as entertainment to woo listeners in lands south of the Equator.<sup>236</sup>

Germany and Italy had reciprocal agreements with Brazil to rebroadcast each other's propaganda for an hour each week, and the number of German broadcasts in Brazil nearly doubled each year from 1934 to 1937. Great Britain hastened to enter the South American field increasingly dominated by German ideas and music.<sup>237</sup>

The United States, still ostensibly neutral, also had a broadcasting presence in South America: NBC sent shortwave signals southward from 5 P.M. to 1:30 A.M. every evening, and CBS did so from 6:30 P.M. to midnight. Between 10% and 25% of the programming was created especially for the Pan American audience, with announcements in Spanish and Portuguese; the rest of the time was devoted to rebroadcasts of regular American shows. As Germany's South American propaganda efforts increased, so did Britain's and America's. "Brazil is being used as a football field," wrote Frank Garcia:

---

<sup>236</sup> "South America Is A Target For Radio's Short Waves," *New York Times*, 20 February 1938, sec. 11, p. 12, col. 1.

<sup>237</sup> Ibid.

The players are the nations of Europe and the ball in use is the radio-broadcast ball kicked here and there, more strongly by Nazi Germany and Fascist Italy, with Japan looking over the wall ready to jump in.<sup>238</sup>

In the late 1930s Germany sent the Berlin Philharmonic and Staatsoper and Italy sent La Scala to South America. As the war became inevitable, South American sympathy for the fascists at last began to alarm American observers. In April 1939, the *New York Times*, for example, observed a bleak situation in South America:

If the world should go Fascist as a result of any forthcoming world war, a shift from republican to totalitarian regimes probably would be made with less trouble in South America than almost anywhere else.

It seems significant that there has been practically no editorial condemnation of German and Italian seizure of small countries. With the exception of those of Argentina, almost all South American newspapers are under strict government control. . . .

The Uruguayan Government similarly muzzled the recent Congress on Democracies at Montevideo to prevent speeches that might offend Chancellor Adolf Hitler or Premier Benito Mussolini.

The governments of Brazil and Peru prohibited publication of news unfavorable to the Nationalist side in the Spanish civil war. . . .

Argentine public opinion has been aroused in the last two weeks by the government's investigation of a nationwide German spy ring, which reveals widespread activity within Argentine territory by one of the European political parties involved in the present crisis.<sup>239</sup>

As the Nazis slithered onto the South American airwaves and into political favor, NBC looked for ways to strengthen its position. In November 1936, John Royal took a long business trip to South America to generate "closer radio affiliations with our South American neighbors" and to prepare "for a more extensive broadcast service to South America."<sup>240</sup> NBC soon began to broadcast politically-oriented programs to South America. In early 1939 Rev. Maurice Sheehy

---

<sup>238</sup> "Missing the Mark," *New York Times*, 20 March 1938, sec. 11, p. 12, col. 7.

<sup>239</sup> "South America is Doubtful of Staying Neutral in War," *New York Times*, 16 April 1939, sec. 4, p. 6, col. 6.

<sup>240</sup> Royal to Dr. L. S. Rowe, Director General, Pan American Union, Washington, D. C., 9 February 1937, NBC Archives, box 108, folder 9.

gave four religious talks over NBC during a tour of South America, and was alarmed by what he found there: "This South American radio situation calls for immediate and drastic action if we are to offset Nazi propaganda over the air," he wrote. "I intend to discuss this matter at some length with Mr. Sarnoff in the near future."<sup>241</sup> By March 1939 the network was at work on a series of Pan-American concerts featuring music by composers from Canada to South America.<sup>242</sup>

As the war began, the hemisphere's musical institutions began to recognize their mutual dependency. American orchestras hoping to tour abroad and away from the violence in Europe, Asia and, shortly, Africa, could only go south. Meanwhile, South American opera theaters and concert halls that had relied on European stars found themselves short of talent. Floro Ugarte, manager of the Colón Theatre in Buenos Aires, realized that if he was to have a successful season, he would have to come and induce American singers to sign contracts for his opera season. As the *Times* noted, however, he had another motive for his trip to New York:

Mr. Ugarte is a man of aspiration. One of the things he would like to do while he is here is to induce Arturo Toscanini to bring the National Broadcasting Company Symphony Orchestra to South America during the Summer season. At this writing negotiations have not even been opened, and the outcome is anybody's guess.<sup>243</sup>

Negotiations had, in fact, been open for several months. Royal wrote in May 1939 to the RCA representative in Buenos Aires:

Confidentially, do you know Mr. Norbert A. Bogden, who is connected with "Argentina," Avenida Roque Sacnz Pena 567, Buenos Aires? Who is he, and

---

<sup>241</sup> Sheehy to Franklin Dunham, Director of Educational Programs at NBC, 30 March 1939, NBC Archives, box 108, folder 32.

<sup>242</sup> La Prade to Royal, 23 March 1939, NBC Archives, box 72, folder 72. These concerts would finally reach the air two years later.

<sup>243</sup> "Concert and Opera Asides," *New York Times*, 21 January 1940, sec. 9, p. 7, col. 4.

what is his background and responsibility? He has been writing to us about bringing Toscanini and the symphony orchestra to Buenos Aires. It is an interesting proposal, but we don't know anything about the man. We would prefer that nothing be said about this until you give us more information.<sup>244</sup>

Before the project got off the ground, NBC was upstaged. On 2 December 1939, the *New York Herald-Tribune* announced on the front page that Leopold Stokowski was planning a trip to South America with a hand-picked youth orchestra the following summer. The announcement caught John Royal by surprise: "In view of our telephone conversation the other day, what is there to this Stokowski business as per the attached? I hope he doesn't beat us on this."<sup>245</sup> Stokowski's biographer Oliver Daniel suspects NBC stole the idea of a South American tour. "Frankly," he writes, "I know of no more viciously reprehensible act than that of the scheduling of the NBC Symphony's tour directly before that of the All-American Youth Orchestra under Stokowski."<sup>246</sup> The evidence shows that NBC was planning its tour before the company received Stokowski's announcement, however.

In fact, the network at first did not see Stokowski's plans as a threat. "Confidentially, we are figuring on going to South America," wrote Royal in February 1940. "We haven't said much about this, because we are leaving that to Stokowski, who, I think, is simply doing a promotional stunt."<sup>247</sup> Soon, however, NBC found that Stokowski had already visited the scarce sources of extra funding

---

<sup>244</sup> Royal to R. V. Beshgetoor, RCA Victor Company, Buenos Aires, 31 May 1939, NBC Archives, box 108, folder 33.

<sup>245</sup> Royal to Frank Russell, 3 December 1939, NBC Archives, box 108, folder 40.

<sup>246</sup> Daniel, *Stokowski: A Counterpoint of View*, pp. 395–6.

<sup>247</sup> Royal to George E. Judd, Boston Symphony Orchestra, 13 February 1940, NBC Archives, box 108, folder 42.



in South America that NBC had been counting on.<sup>248</sup> By March, the situation did “not look very hopeful,” for NBC partly due to political conditions in Brazil at the time.<sup>249</sup> Nevertheless, NBC had an advantage over Stokowski’s ad-hoc organization: its dozens of RCA and NBC affiliates in South America.

The tide turned for NBC in April, when Ugarte signed a contract with NBC. The orchestra would perform sixteen concerts in Rio de Janeiro, São Paulo, Buenos Aires and Montevideo.<sup>250</sup> NBC officials immediately started tackling the details that confront every international tour, from rehearsals to visas to cocktail parties.

As preparations for the tour continued that spring, it became clear that NBC was operating “close to the line,” and could lose money on the operation.<sup>251</sup> It concluded that the broadcasts of the concerts in South America would need to be sponsored. “We do not intend to permit them to be broadcast unless we get a fee,” wrote Royal to Beshgetoor. “There are many added expenses that we are assuming that we had not thought about heretofore, and we *must* get some money back if possible.”<sup>252</sup> Standard Oil offered to sponsor the broadcasts in South America, but NBC needed approvals from the local houses before agreeing, approvals which were slow in coming. NBC’s relationship with Ugarte began to sour when the

---

<sup>248</sup> Royal to L. S. Rowe, Director General, Pan American Union, 17 January 1940, NBC Archives, box 108, folder 41; “Two Maestros Vie for Symphony Tour,” *New York Times*, 14 February 1940, p. 23, col. 8.

<sup>249</sup> Royal to Percy Clark, Transradio Internacional, Buenos Aires, 21 March 1940, NBC Archives, box 108, folder 43.

<sup>250</sup> Royal to Ugarte, 12 April 1940, and Royal to K. H. Berkeley, 15 April 1940, NBC Archives, box 108, folder 44.

<sup>251</sup> Royal to Berkeley, 1 May 1940, *ibid.*, folder 45.

<sup>252</sup> 15 April 1940, *ibid.*, folder 44.

network discovered he was trying to purchase the radio rights to the NBC Symphony concerts in Brazil, to broadcast them as a preview of the concerts in Buenos Aires. "This is a franchise we cannot give up without payment," Royal warned.<sup>253</sup> The day before the orchestra was to sail, Royal sent off an angry missive to Ugarte:

We made it quite plain to you that we were figuring very close on our expense, and had considered the revenues from radio broadcasting in Buenos Aires as a necessary part of our budget. You have decided to ignore this phase of the matter, and I want you to know that we are disappointed in your attitude.<sup>254</sup>

Royal also encouraged General Motors to include in its normal advertising in South America "a paragraph or two or welcome to Toscanini some time near the dates of his concerts there." GM apparently liked the idea of a link to the Toscanini tour, and provided Toscanini with the use of a General Motors car while in Brazil.<sup>255</sup>

The tour was almost derailed just three weeks before the orchestra's departure, when the union demanded that NBC pay another \$14,400 in extra charges. "If it had come weeks ago we would have canceled the trip," wrote Royal, "but now we are in a position where we must go through with it."<sup>256</sup> Perhaps to appease the union, NBC suddenly added five players to the tour roster, bringing the total orchestra personnel up to 100.<sup>257</sup>

---

<sup>253</sup> Royal to Ugarte, 27 April 1940, *ibid.*

<sup>254</sup> Royal to Ugarte, 30 May 1940, *ibid.*, folder 45.

<sup>255</sup> Royal to Paul Willard Garrett, General Motors Corporation, 15 May 1940; and Royal to George P Harrington, Director General, General Motors do Brasil (São Paulo), 1 August 1940, *ibid.*, folders 45 and 47.

<sup>256</sup> Royal to Robert C. Lee, Moore-McCormack Linc, 10 May 1940, *ibid.*, folder 45.

<sup>257</sup> Royal to Grasser, 21 May 1940, *ibid.*, folder 45. NBC also increased the number of players left behind in New York (see William Carboni in Haggin, *The Toscanini Musicians Knew*, pp. 50–51).

On 1 June 1940 Toscanini and his troupe sailed from New York aboard the *S. S. Brazil*. On board were Toscanini, Carla, and their grandson Walfredo; the orchestra players and several of their wives; plus the orchestra librarian, a baggage master and NBC officials including Royal, Chotzinoff and his wife, and Sarnoff and his wife and son Robert.<sup>258</sup> There was a tremendous party as the ship prepared to leave the port, and it took more than a half hour to get all the well-wishers down the gangplank so the ship could depart.<sup>259</sup>

The two-week journey to Rio was a pleasant experience for everyone. Leonard Sharrow recalls:

The trip was marvelous on the way down. . . . We were about twelve days at sea; leaving New York we were in tropical waters in a day or two. We spent all our time in the pool, eating all our meals on the deck—it was great. And Toscanini was up on deck with all of us; we could get close to him, talk to him.  
260

An enormous crowd greeted Toscanini and the orchestra at the dock in Rio.<sup>261</sup>

Since all the cities on the tour were ports, the orchestra traveled by ship: Rio de Janeiro on 12 and 13 June; São Paulo on 14 June; Buenos Aires on 18, 20, 22, 24, 27, 29 and 30 June and 2 July; Montevideo on 3 and 4 July; returning to São Paulo on 8 July, and back to Rio on 9 and 10 July. The orchestra's first concert was greeted with "thunderous" applause. "Rarely has an artist received such an impetuous, almost frenzied, reception as Toscanini got on his return to Rio de

---

<sup>258</sup> Sachs, p. 273; "First Contingent of Orchestra Men Sails For South America This Week," *New York Times*, 26 May 1940, sec. 9, p. 5, col. 7.

<sup>259</sup> "Toscanini Orchestra Delayed in Sailing," *New York Times*, 1 June 1940, p. 12, col. 2.

<sup>260</sup> Interview with the author, 23 April 1993.

<sup>261</sup> Marek, p. 229

Janeiro this year," wrote Lisa Peppercorn of the *Times*.<sup>262</sup> The next stop was São Paulo, where Alan Shulman remembers that all the boxes were empty because the upper class was pro-Mussolini. "But the rest of the house went crazy," he said.<sup>263</sup>

The high point of the tour was the orchestra's stay in Montevideo:

The largest audience ever packed into Uruguay's State-operated Soder Theatre went wild this afternoon in its efforts to express its enthusiasm for the concert Arturo Toscanini conducted with the NBC Orchestra. Montevideo is the only South American capital where audiences do not insist on applauding between movements of symphonies. This afternoon's huge audience sat intensely interested throughout Toscanini's superb interpretation of Beethoven's Seventh symphony and then its pent-up emotion gave way to a spontaneous shout and prolonged cheering.

Another outburst of cheering was given at the termination of Paganini's "Perpetual Motion." After selections from Rossini, Mendelssohn, Smetana and Weber, Toscanini concluded the program with his internationally famous interpretation of Debussy's "La Mer," after which the audience jumped to its feet and cheered for nearly ten minutes. The conductor, after taking repeated curtain calls without diminishing applause, finally clapped his hands to his ears and ran off the stage, waving a final farewell from the wings.<sup>264</sup>

The next day, the Fourth of July, Toscanini called a rehearsal at 11:00 as usual, conducted a single, energetic version of the *Star-Spangled Banner* in an empty theater and sent the players home until the concert.<sup>265</sup>

More than two thousand locals stood in the rain and fog for six hours to try to obtain standing room tickets to that night's concert. On the program was Beethoven's *Egmont* Overture, the Brahms Second, Respighi's *Fontane di Roma*, the Prelude and *Liebestod* from *Tristan und Isolde*, and the prelude to *Die Meistersinger*.

---

<sup>262</sup> "Toscanini Acclaimed in Rio de Janeiro; Plays There for First Time in 54 Years," *New York Times*, 15 June 1940, p. 14, col. 4; Lisa M. Peppercorn, "Toscanini in Brazil," *New York Times*, 7 July 1940, sec. 9, p. 5, col. 2.

<sup>263</sup> Shulman in Haggin, *The Toscanini Musicians Knew*, pp. 34–35.

<sup>264</sup> "Montevideo Throng Cheers Toscanini," *New York Times*, 4 July 1940, p. 13, col. 5.

<sup>265</sup> Shulman in Haggin, *The Toscanini Musicians Knew*, p. 35; "Toscanini Provides Surprise on Fourth," *New York Times*, 5 July 1940, p. 10, col. 5; Primrose, p. 123.

When the program was ended the audience arose and applauded without interruption for fifteen minutes. During the last five minutes of this period Toscanini's name was chanted in unison.

Hundreds stood in the rain at the theatre entrance, at the hotel and at the port to applaud the conductor as he passed. The NBC executives who have accompanied Toscanini on the trip said nothing in other cities approached the enthusiasm accorded here.<sup>266</sup>

The day after the concert, the orchestra boarded the *S. S. Uruguay* for the last leg of the journey, heading back to São Paulo and Rio de Janeiro. They performed in São Paulo on 8 July and in Rio the next two nights, and then boarded the *Uruguay* immediately to begin the voyage home.<sup>267</sup>

Tragedy struck on the last day. On his way to the orchestra's last concert in Rio, one of the viola players, 56-year-old Jacques Tushinsky, was struck by a bus in the streets of Rio and died that same day. Leonard Sharrow recalls:

Nobody had said anything to the Old Man, no one told him about it. But we felt at some time or other, somebody had better tell him, because sure enough, the press is going to meet the boat at the dock when it comes in, and interview Toscanini, and ask him about this particular thing. And it will look very bad if he didn't know. So somebody, I don't know who it was—somebody close to him, I guess—had the burden of telling him what had happened. And it broke him up completely.

He had planned a big party on shipboard for the orchestra; that was all canceled—nothing. After a tour, he always used to have a party out at his house, and he'd table-hop, making sure everybody was having a good time. But this time it cast a pall over everything, understandably so.<sup>268</sup>

It was Chotzinoff who brought the Maestro this unpleasant news, to which he reacted by locking himself in his suite and refusing to eat. The orchestra put together a fund for Tushinsky's widow and family, and Toscanini contributed \$1,000. Back in New York, NBC received several notes of condolence from the

---

<sup>266</sup> "Toscanini Provides Surprise on Fourth," *New York Times*, 5 July 1940, p. 10, col. 5.

<sup>267</sup> "Last Phase Begun in Toscanini Tour," *New York Times*, 6 July 1940, p. 9, col. 6; Sachs, p. 273.

<sup>268</sup> Sharrow, interview with the author, 23 April 1993.

company's new associates in South America, and also contributed \$1,000 to the family. NBC officials attended his funeral on 6 August 1940.<sup>269</sup>

The players, meanwhile, knew that life is for the living:

Other passengers said that the orchestra members had been like youths on a picnic, on the voyage home, and that their appetites had astonished passenger and crew alike.

"It was marvelous and amazing," said a member of the crew. "We would lay out a big spread and here would come the orchestra, and they would sweep over it like the stories you've read of locusts. Nothing would remain."

The ship's supply of soft drinks and beer ran out several days before the line reached New York, they said.<sup>270</sup>

And there was no denying the tour's immense success. Toscanini was pleased, as he made clear in a sentimental letter Chotzinoff read aloud to the players: "We have never been so linked, so all-one, as in these sixteen concerts."<sup>271</sup> NBC was pleased, as much with the publicity as the art.<sup>272</sup> And the U.S. Government was pleased, as its South American ambassadors indicated in letters of praise written to NBC; Norman Armour, Ambassador to Argentina, proudly referred to the NBC Symphony as "the United States' fifth column."<sup>273</sup> The *Times* summarized the undertaking as "one of the most elaborate good-will gestures made toward South American countries in recent years."<sup>274</sup>

---

<sup>269</sup> Royal to Floro Ugarte, and Royal to C. Grassi Diaz, Administrador General, Teatro Colón, Buenos Aires, 27 July 1940, NBC Archives, box 108, folder 46; Royal to Joseph Tushinsky (Flushing, Long Island), 7 August 1940, NBC Archives, box 108, folder 47; and Royal to Mullen, 29 September 1940, NBC Archives, box 108, folder 48.

<sup>270</sup> "Toscanini Returns From His Tour Saddened by the Death of a Player," *New York Times*, 24 July 1940, p. 23, col. 6; "Toscanini Violinist [sic] Dies," *New York Times*, 11 July 1940, p. 20, col. 4.

<sup>271</sup> Most of the note is reprinted in Marck, p. 230.

<sup>272</sup> Royal to Trammel, re. Program Department Report for Board of Directors Meeting, 26 July 1940, NBC Archives, box 108, folder 46.

<sup>273</sup> Ibid. Royal to Berkeley, 1 May 1940, NBC Archives, box 108, folder 45, and "Last Phase Begun in Toscanini Tour," *New York Times*, 6 July 1940, p. 9, col. 6.

<sup>274</sup> "Last Phase Begun in Toscanini Tour," *New York Times*, 6 July 1940, p. 9, col. 6.

At home, Royal was greeted with yet another surprise from the union: a charge of \$4,200 for shipboard gratuities incurred by the players, even though they had voted on board to pay their own. NBC also paid Tushinsky's funeral expenses: \$1,634 for the undertakers, transportation of the body and the donation to the family. Still, the tour deficit was only \$8,893.36. "I would like to suggest that these figures be kept as confidential as possible," warned Royal. "If the Union estimates that we lost \$50,000 on the tour, I think it is better to have it remain that way."<sup>275</sup> Toscanini, who had agreed to a reduction in his fees, was paid \$28,500 total, about \$1800 per concert.<sup>276</sup>

As NBC was wrapping up its tour, Stokowski's was just about to be launched. This would be a longer, more extensive tour than the NBC Symphony had taken.<sup>277</sup> NBC presented a face of outward urbanity with regards to the rival tour. "We are not opposed to the Stokowski group, nor do we wish to get into any controversy about it," wrote Royal. "The more orchestras going South, the better it will be for the neighborly feeling between the United States and other countries."<sup>278</sup> Privately, however, Royal relished reports that Stokowski was playing in less-than-full houses.<sup>279</sup>

---

<sup>275</sup> Royal to Grasser, 28 May 1940, and Royal to Mullen, 29 September 1940, NBC Archives, box 108, folders 45 and 48. Total cost of the tour, before departure, was estimated at \$115,000.

<sup>276</sup> Royal to Toscanini, 26 July 1940, NBC Archives, box 108, folder 46.

<sup>277</sup> Daniel, pp. 400-01; Robbins, p. 49.

<sup>278</sup> Royal to Barbour, 10 May 1940, NBC Archives, box 108, folder 45.

<sup>279</sup> Beshgetoor to Royal, no date; Grasser to Royal, 23 August 1940; Clark to Royal, 27 August; C. Grassi Diaz to Royal, 11 September; Royal to Beshgetoor, 23 September, and Royal to Sarnoff, 8 October 1940, NBC Archives, box 80, folders 75 and 3. Diaz wrote, "To sum up, Stokowski has not obtained any success that was not purely of a publicity nature, while Toscanini and the NBC orchestra will remain permanently in the memory of those who have had the good fortune to hear them."

The legacy of the Symphony's voyage was ongoing. Exchange programs were established, and a Committee on Commercial and Cultural Relations, headed by Nelson Rockefeller, was formed within the American Republics for the Council of National Defense. RCA tried unsuccessfully to interest Toscanini in appearing in the propaganda film *Envoys of Good Will*.<sup>280</sup>

NBC maintained an interest in South America for several years. Throughout the next season, Royal pressed friends in South America for reports of how the Toscanini broadcasts were being received, and kept a nervous eye on Paley's efforts to establish a CBS outlet in every major South American city.<sup>281</sup> Also in the summer of 1941, NBC participated, along with—to a lesser degree—CBS, in presenting a festival combining the Inter-American and National Music Weeks, presenting works of composers and performers from all over both North and South America.<sup>282</sup> NBC and CBS both tried to create Pan-American networks in the early 1940s; the NBC Symphony broadcasts included commentary translated to Spanish and Portuguese.<sup>283</sup> For several years to come, NBC developed programs designed to increase awareness between the countries of this hemisphere.<sup>284</sup>

---

<sup>280</sup> M.E. Hochwald, American Stars, Inc., to Royal, 18 September 1940; Strotz to Tom Joyce, RCA Manufacturing, 10 January 1941; NBC Archives, box 80, folders 3 and 73; Royal to Frank Mullen, 11 November 1940, NBC Archives, box 109, folder 2.

<sup>281</sup> Royal to Byington (Brazil), 13 November 1940; Royal to Mr Paulino Romero (Argentina), 25 November; Royal to Mr. Charles Grasser (RCA Brazil), 25 November; John F. Royal to F.A. Moore (RCA Victor Chilena Inc.), 25 November 1940, NBC Archives, box 109, folder 2, and box 80, folder 2.

<sup>282</sup> NBC Archives, box 85, folder 58.

<sup>283</sup> NBC Archives, box 86, folder 95; Ary R. Moll to Mr. Guy C. Hickok, 9 December 1940, *ibid.*, box 109, folder 2. NBC considered these broadcasts part of the war effort during the Second World War (La Prade to Mr. Edwin Hughes, 6 August 1941, NBC Archives, box 85, folder 57).

<sup>284</sup> One example was "Down Mexico Way," a show dedicated to teaching the Spanish language through music and drama, broadcast in 1942 on Saturdays from 4:00 to 4:30 P.M. (*This is the National Broadcasting Company*, Issue 5, March 1942, NBC Archives, box 220, folder 42).



Toscanini also continued his relationship with South American impresarios. In June and July 1941 he agreed to return to Buenos Aires for seven concerts. He took with him several wind players from America to strengthen the ranks of the Teatro Colón Orchestra—two trombones, two horns, a trumpet and a bassoon, the brass players from Cleveland and Leonard Sharrow from NBC.<sup>285</sup> In 1942, a group of wealthy Cubans attempted to bring Toscanini and his orchestra to Havana for festival performances with Horowitz and Kreisler. Walter Toscanini thought the trip would be a good idea “in the light of cultural relations with Central and South America,” and suggested extending this new tour to Mexico. But now the union would not, according to Chotzinoff, allow the NBC Symphony outside greater New York.<sup>286</sup>

## 4

## THE FOURTH SEASON

While the hundred musicians of the regular orchestra were abroad, other programs at NBC went on, using reduced forces and substitutes: Monday night’s *Voice of Firestone*, Friday evening’s *Cities’ Service* variety concerts, radio dramas and so on. There was no set schedule for the orchestra’s work during this time, apparently; during the week of 16 June, for example, those who stayed behind gave two light concerts in addition to its normal duties. The following week, the summer concerts on Sundays returned, conducted for four weeks by Edwin McArthur; then Efrem

---

<sup>285</sup> Sachs, p. 275; Royal to Eduardo Ferreira, 22 February 1941; Sharrow, interview with the author, 23 April 1993.

<sup>286</sup> Walter Toscanini to Chotzinoff, 27 July 1942; Chotzinoff to Walter Toscanini, 28 July 1942, NBC Archives, box 372, folder 3. The reasons for this restriction are unknown.

Kurtz; Erich Leinsdorf for six weeks; Izler Solomon for three, and finally Désiré Defauw.<sup>287</sup>

The Program Department was anything but disinterested in these summer concerts, hoping in fact that they might be “more diversified than in the past,” and thus win back lost affiliates.<sup>288</sup> These concerts were also used as a handout: Leinsdorf was offered his six concerts soon after he threatened to drop the NBC Artists Service.<sup>289</sup>

Leinsdorf, incidentally, was one of several conductors of his generation who saw great potential in radio, at least at first. Radio broadcasts, he said, offered the possibility of programming unusual works without concern for box-office draw.

“Do you see?” he asked, pointing to [his scores], “innumerable are the concertos and the pieces waiting for a chance to be given. It is my intention during these weekly broadcasts to present as many of them as possible. . . . To my mind it is the duty of every conductor to bring out neglected pieces, whether they were composed three hundred years ago or yesterday.”<sup>290</sup>

Thirty years later, his feelings about radio were altogether different:

The sad truth is that radio prevents any normal tensions from developing, and without such high voltage the collective performance style remains flat. One or two hundred people invited to sit in a studio can never replace a genuine audience, which pays admission and makes a special excursion for an event. The case history of radio musicians everywhere is the best proof that material values cannot replace human contact. Neither the ample budgets, nor the most splendid studio buildings with their canteens and lounges can make up for the vital element of constant attendance and the attention of a live public. There is no earthly way for a radio performer to know if his “house” is crowded or half

---

<sup>287</sup> For a detailed listing of these programs, see Appendix B.

<sup>288</sup> Royal to Chotzinoff, 29 May 1940, NBC Archives, box 108, folder 45. The Chicago affiliate had announced the previous summer it was no longer taking the summer concerts (Chotzinoff to Royal, 31 July 1939, NBC Archives, box 72, folder 72).

<sup>289</sup> Leinsdorf to Sarnoff, 23 and 24 May 1940, and Leinsdorf to Engles, 8 June 1940, NBC Archives, box 78, folder 24.

<sup>290</sup> Lanfranco Rasponi, “The Listening Audience vs. Concert-Goers,” *New York Times*, 18 August 1940, sec. 9, p.10, col. 4. He also advocated programming contemporary American works, so that composers could hear their works performed.

empty. There is no way of waiting until the expectant hush has settled over the auditorium. . . .

We who breathe polluted air, who eat pork and drink whiskey, must have contact with people who have bought tickets to scream and yell and clap and boo and hiss and ask for autographs and cough maddeningly in the soft passages and leave after the third movement so as not to miss the commuter train.<sup>291</sup>

Meanwhile, the NBC Artists Service was negotiating with Rachmaninov, who had suggested conducting a few concerts with the NBC Symphony. Relatively new to conducting, he commanded, it was thought, something along the lines of what Molinari or Walter were paid (\$1000 to \$2000 per concert). NBC was enthusiastic, but in the end Rachmaninov's heavy schedule precluded further developments.<sup>292</sup>

The 1940–41 season was to include fourteen Toscanini concerts, including two benefits in Carnegie Hall. There would be three guests, Steinberg, Wallenstein, and George Szell—a decided move away from expensive conductors like Bruno Walter toward younger conductors, who could be paid just \$500 per concert.<sup>293</sup> Royal discussed rescheduling Toscanini's first appearance until after the Presidential elections, to avoid inevitable interruptions due to news flashes.<sup>294</sup>

Other plans were also in the works. "It is important that the National Broadcasting Company frequently make important and spectacular announcements of a public interest nature in program progress and development," Royal wrote at the start of the season, and to that end proposed hiring Paul Whiteman to direct an "NBC Band," to

---

<sup>291</sup> Leinsdorf, *Cadenza*, pp. 133–35.

<sup>292</sup> NBC Archives, box 79, folder 72.

<sup>293</sup> Royal to Trammell, 30 May 1940, NBC Archives, box 108, folder 45.

<sup>294</sup> Royal to Chotzinoff, 10 May 1940, *ibid.*

do for us, as soon as possible, in the popular vein, what Toscanini has done for us in the classics. If we make a tie-up with Whiteman he can do even more than Toscanini. . . . If we were to decide to make any deal with him, we might have Paul Whiteman and his NBC Band.<sup>295</sup>

Nothing appears to have come of this possibility.

For all its work in public relations, NBC had yet to develop an effective promotional publication for listeners. Judith Waller of NBC's Chicago affiliate suggested at this time that NBC print program notes, perhaps collected in a book. The staff, still smarting from the lackluster sales of *The NBC Symphony Orchestra* of 1938, let the idea pass; within the year, however, orchestra news was figuring prominently in the monthly publication *This Is The NBC*, a listeners' guide to network programs. After the War, NBC finally created the fashionable and popular *Symphony Notes*.<sup>296</sup>

The fourth season of the NBC Symphony opened on 12 October 1940 with William Steinberg conducting a traditional Romantic program. The *Times* reports:

Although the compositions were not presented in strict chronological order, they formed a rather comprehensive survey of the orchestral music of the Romantic period during four decades. The overture to Weber's "Der Freischuetz" represented the Twenties of the last century; the second part of Berlioz's "Romeo and Juliet," the Thirties, the overtures to Wagner's "Rienzi" and "The Flying Dutchman" and the prelude of his "Lohengrin," the Forties, and "Mazeppa" and the second movement of the "Faust" symphony of Liszt, the Fifties.<sup>297</sup>

Steinberg conducted four concerts altogether, with some forward-looking repertoire: Schoenberg's *Verklärte Nacht*; the first concert version of Copland's

---

<sup>295</sup> Royal to Trammell, 4 October 1940, NBC Archives, box 108, folder 48. Royal proposed paying Whiteman \$35,000 a year, an astronomical salary for the time.

<sup>296</sup> NBC Archives, box 220, folder 42, and Judith C. Waller, Chicago, to W. E. Webb, New York, 23 September 1940, box 78, folder 52.

<sup>297</sup> "Steinberg Leads NBC Orchestra," *New York Times*, 13 October 1940, p. 47, col. 5.

*Billy the Kid*; and the première of Adolf Busch's *Three Etudes For Orchestra*, with the composer present.<sup>298</sup>

Toscanini took over on 23 November 1940 with a stunning performance of the Verdi Requiem and Te Deum at Carnegie Hall. This was a belated benefit for the Alma Gluck Zimbalist Memorial of the Roosevelt Hospital Development Fund, in the works since 1939. Soloists were Zinka Milanov, soprano; Bruna Castagna, contralto; Jussi Bjoerling, tenor, and Nicola Moscona, bass—all of the Metropolitan Opera Company—with the Westminster Choir under John Finley Williamson. The concert was rebroadcast in Argentina, Brazil, Uruguay, Chile, Venezuela and Mexico, and made into what is generally regarded as Toscanini's best Verdi Requiem recording. "It seemed that the conductor, who never stands still in his evolution, had found new heights and new depths in the tremendous score," wrote Downes.<sup>299</sup>

Toscanini was advised by his physician to take two weeks off, so Steinberg resumed the podium on 30 November, with Dvořák's Seventh Symphony, Brahms's *Tragic Overture*, and the overture to *Tannhäuser* and prelude and *Liebestod* from *Tristan und Isolde*.<sup>300</sup> The following week Toscanini returned with an all-Sibelius concert, honoring the composer's seventy-fifth birthday. Another

---

<sup>298</sup> See Appendix B for list of programs; Olin Downes, "NBC Orchestra and Soloist Heard," *New York Times*, 27 October 1940, p. 47, col. 1; "NBC Orchestra Heard," *New York Times*, 10 November 1940, p. 55, col. 6; "NBC Orchestra Plays," *New York Times*, 17 November 1940, p. 51, col. 4.

<sup>299</sup> Olin Downes, "Toscanini Directs Memorial Concert," *New York Times*, 24 November 1940, p. 45, col. 1. Tickets were \$15, \$10, \$7.50, \$5, and \$3 (NBC Archives, box 95, folder 12).

<sup>300</sup> "NBC Orchestra Plays," *New York Times*, 1 December 1940, p. 63, col. 3.

highlight of the first half of the season was a Carnegie Hall performance of the *Missa solemnis* on 28 December.<sup>301</sup>

Alfred Wallenstein was the first of the winter guest conductors, beginning on 3 January 1941 with Rachmaninov's Second Symphony, Albeniz's *Fête-Dieu à Seville*, Arensky's *Variations on a Theme by Tchaikovsky* for strings alone, and excerpts from Shostakovich's ballet *The Golden Age*. In the third of his four concerts (3, 11, 18 and 25 January) he led, curiously, another performance of *Verklärte Nacht*.<sup>302</sup> Wallenstein ended his series of concerts with a fourth concert on 25 January.<sup>303</sup> Like Leinsdorf, he thought radio the perfect vehicle for promoting classical music, including progressive repertoire and American music.<sup>304</sup>

Toscanini returned on 1 February 1941 with Mozart's *Magic Flute* Overture, Haydn's Symphony No. 99, and Strauss's *Ein Heldenleben*. A Carnegie Hall

---

<sup>301</sup> Downes, "Toscanini Concert Honors Sibelius," *New York Times*, 8 December 1940, p. 64, col. 1 and "Beethoven Mass Led By Toscanini," *New York Times*, 29 December 1940, p. 24, col. 1.

<sup>302</sup> Noel Straus, "Symphony Played by NBC Orchestra," *New York Times*, 5 January 1941, p. 47, col. 3; "Modern Work Led by Wallenstein," *New York Times*, 19 January 1941, p. 39, col. 4; "Wallenstein Ends Group of Concerts," *New York Times*, 26 January 1941, p. 33, col. 4. Mischakoff, incidentally, had to miss the final Wallenstein concert because of injuries sustained in an auto accident in Michigan; he had recovered sufficiently by 15 February to play a solo in the NBC Symphony concert, however.

<sup>303</sup> Noel Straus, "Symphony Played by NBC Orchestra," *New York Times*, 5 January 1941, p. 47, col. 3; "Modern Work Led by Wallenstein," *New York Times*, 19 January 1941, p. 39, col. 4; "Wallenstein Ends Group of Concerts," *New York Times*, 26 January 1941, p. 33, col. 4. Mischakoff had to miss the final Wallenstein concert because of injuries sustained in an auto accident in Michigan; he had recovered sufficiently to play a solo on the NBC Symphony concert of 15 February.

<sup>304</sup> Irving Spiegel, "Making Music for Music's Sake," *New York Times*, 19 January 1941, sec. 9, p. 10, col. 5.

benefit on 22 February for the Lenox Hill Neighborhood Association featured Helen Traubel and Lauritz Melchior in a program of Wagner excerpts.<sup>305</sup>

The final guest conductor of the season was 44-year-old George Szell, making his New York debut.<sup>306</sup> His inaugural program included Schumann's Fourth Symphony, Haydn's Symphony No. 97, and Strauss's *Till Eulenspiegel*. The following week he focused on the repertoire he was to make beloved of U.S. audiences, that of Dvořák and Smetana. His third concert, on 15 March 1941, featured Hortense Monath as soloist in the Mozart C-Major Concerto, K. 467, and Schubert's C-Major Symphony (most likely the "Great" C-Major). His final concert introduced the suite from Walter Piston's ballet *The Incredible Flutist* to the NBC audience. Szell's precise, controlled baton technique and broad taste in programming made a strong first impression on New York's critics.<sup>307</sup> NBC thus helped launch another great career.

Toscanini's last series began on 29 March, with Wagner's *Faust* Overture, Schumann's Second Symphony, and two light Italian works: the American première of Martucci's *La Canzone del Ricordi* and Tommasini's *Variations on The Carnival of Venice*.<sup>308</sup> The following week, he led a brilliant concert of his favorite early romantic works: Rossini's overture to *Il Signor Bruschino*, Mendelssohn's

---

<sup>305</sup> "Toscanini Will Direct the All-Wagner Program at Carnegie Hall Feb. 22 For Neighborhood Aid," *New York Times*, 26 January 1941, sec. 2, p. 3, col. 4.

<sup>306</sup> Ten years before, he had conducted in St. Louis, and in 1940 he had appeared at the Hollywood Bowl concerts (Noel Straus, "Szell, Conductor, Makes Debut Here," *New York Times*, 2 March 1941, p. 41, col. 1).

<sup>307</sup> Noel Straus, "Szell, Conductor, Makes Debut Here," *New York Times*, 2 March 1941, p. 41, col. 1; "Szell Conducts in Radio City," *New York Times*, 9 March 1941, p. 43, col. 3; Noel Straus, "Szell Leads NBC Symphony," *New York Times*, 16 March 1941, p. 44, col. 2; and Olin Downes, "Szell Concludes Symphony Series," *New York Times*, 23 March 1941, p. 46, col. 1.

<sup>308</sup> Downes, "Toscanini Returns to NBC Orchestra," *New York Times*, 30 March 1941, p. 47, col. 1.

“Scottish” Symphony and the Love Scene and *Queen Mab* Scherzo from Berlioz’s *Roméo et Juliette*, followed by the *Rákóczy March*. The Mendelssohn symphony, wrote Downes, “was made to sound as if in the first ecstasy of its creation.” After the quicksilver *Queen Mab* there was a volley of applause in Studio 8-H.<sup>309</sup> Toscanini concluded the season two weeks later with an all-Tchaikovsky program featuring Vladimir Horowitz in the First Piano Concerto.

Toscanini had now fulfilled his contract. NBC officials seem to have been ambivalent at first as to whether or not to renew it for a fifth season. In October 1940, Royal wrote to Mullen:

This is the last year of Toscanini’s contract. Time goes by very rapidly, and I think some thought should be given as to what our plans are for next year. If the Company intends to renew him, it might be wise to consider some promotional campaign to stimulate this, and if we are not going to renew him, we might wish to plan the promotional and press campaign accordingly. The ending of the contract, if such a thing is contemplated, would have to be handled very delicately, and it is my feeling that the Company should talk about it now rather than wait.<sup>310</sup>

Meanwhile the affiliates continued to slip away; NBC considered moving the broadcast to a different time.<sup>311</sup> Toscanini was growing ever more depressed by world events since the start of the season, which had coincided with the London blitz of September 1940. He began to decline public and social appearances because of his sadness over the course of the war.<sup>312</sup>

During a rehearsal for the December 1940 *Missa solemnis*, there occurred an infamous episode that began to sour the relationship for keeps:

---

<sup>309</sup> Downes, “Toscanini Offers ‘Scotch’ Symphony,” *New York Times*, 6 April 1941, p. 46, col. 1.

<sup>310</sup> 22 October 1940, NBC Archives, box 80, folder 100.

<sup>311</sup> Royal to Mullen, 12 October 1940, NBC Archives, box 109, folder 1.

<sup>312</sup> Marek, p. 230.



On a Friday in December 1940 we were scheduled to rehearse from 5 to 7:30 in Carnegie Hall for a performance of the *Missa Solemnis* the next night. There was a concert of the Chicago Symphony in Carnegie Hall that afternoon, after which the platform had to be set up on the stage for the chorus in the *Missa*; so the rehearsal didn't start until 5:30, which meant it would go on to 8. But thirty-five men of the orchestra had to play with Frank Black in the Cities Service program in Studio 8H at 8; and they had to leave at 7:30 if they were to pack their instruments, get to 8H, change their clothes and be ready for the broadcast at 8. And since this was the first time we were doing the *Missa* with the Maestro he was really out to work. So 7:30 came, and he kept right on working; then it was 7:32, and 7:33; and at that point the personnel manager stood behind Maestro and signaled to the men one by one to sneak out. I saw Carlton Cooley, right under Maestro's nose, get down on his hands and knees and crawl out; and it was only after a number of men had done this that the Old Man's eye caught the movement of the bassoon that one of the men was holding as he crawled out, and he discovered what had been going on.<sup>313</sup>

Josef Gingold was among those Spitalny had sent packing. "The Old Man threw a fit," he recalls.<sup>314</sup> "There was something incredibly comic about it, despite the aftermath of it," says David Walter.

The man who was sneaking out was a very short, very fat man. Known as "Tubby." And he couldn't get down on his hands and knees to sneak out; all he could do was bend over. And he bent over, and he had his bassoon with him. And Toscanini as looked, and he saw this row of players, and behind them, he saw a bassoon moving. He said, "Ma cheno? Che cosa questa una periscopo?" It looked like a periscope, you know, a submarine. He said, "Que? Es una submarino!" And screaming, "What's happening?"

Spitalny came to him, "Maestro, he has to be . . ."

"But, my rehearsal!"<sup>315</sup>

Other incidents contributed to Toscanini's growing disenchantment. During that fourth season, for example, Toscanini had recommended the appointment of Viennese bassoonist Hugo Burghauser, who was told by Chotzinoff that, while Toscanini could nominate players, "the power to say yes lay entirely with Spitalny

---

<sup>313</sup> Shulman in Haggin, *The Toscanini Musicians Knew*, pp. 35–36.

<sup>314</sup> Interview with the author, 23 April 1993.

<sup>315</sup> David Walter, interview with the author, 28 July 1993.

and Chotzinoff, and that they had exercised this power to say no to Burghauser.” Toscanini was outraged.<sup>316</sup>

The NBC players began to sense that something was wrong, and that Toscanini was considering quitting. Sachs tells a story of how one of the principal player decided to write a letter to Toscanini urging him to stay, and then brought it to a rehearsal to have the members of the orchestra sign it. Spitalny stopped the player from reading it aloud and blurt out, to the horror of the orchestra members, “How do you know we *want* him back?” At a lunch date with Toscanini a few days later, the Maestro told this player that NBC wanted him to write a letter of resignation.<sup>317</sup>

Sarnoff and Toscanini, however, were still close friends, and Sarnoff wanted Toscanini to stay. Nevertheless, he had to know one way or the other, and began to press Toscanini for a decision in February. Toscanini did not respond; Sarnoff suggested he wait until the end of the season to decide, and NBC delayed making

---

<sup>316</sup> Haggin, p. 242. There is something amiss about the chronology here. The NBC Archives contain a document from the end of the *fifth* season, when Toscanini had just agreed to return from a year’s absence of the orchestra, in which Chotzinoff notifies Walter Toscanini that Burghauser was angry he was not chosen to replace first bassoonist William Polisi—who had just asked for an increase in salary that NBC could not meet. Chotzinoff wrote, “if the Maestro wants Mr. Burghauser here, all he has to do is to notify us and he will be engaged.” However, “if this is really Maestro’s wish, I would like to suggest to you to have Maestro hear him. You know, several years have passed since he played with Maestro in Salzburg and Vienna.” The note goes on to say that Stokowski had engaged a second bassoon player [Manuel Ziegler] during Toscanini’s absence. Walter wrote back that his father said that Burghauser’s complaints were unfounded, that Toscanini “does not know what the word ‘friendship’ means when art is the subject.” Specifically, “Regarding Burghauser, I mentioned his name two or three times to my father when we were discussing the matter of a bassoon player. Each time I got no answer . . . you know what that means, don’t you?” Clearly, NBC was not the villain Haggin makes it out to be (Chotzinoff to W. Toscanini, 5 June 1942; W. Toscanini to Chotzinoff, 10 June 1942, box 372, folder 3).

<sup>317</sup> Sachs, p. 275. Sachs goes on to say that the player’s contract was “overlooked” by management when it came time to renew contracts for the following season, but later reinstated.

arrangements for the next year.<sup>318</sup> Two weeks after his final concert, Toscanini wrote the long-awaited letter to Sarnoff:

My dear Sarnoff:

First of all I have to make my apology for having delayed so many times and for a long while to answer your letter of the February 24th.

If in that time it was hard and painful for me to take a conclusive decision about to accept or not your proposal to conduct next season the NBC orchestra, today things are not at all changed and I feel that I am in the same state of mind as before. However, I have to come to an end making free you and me of the nightmare which weighs upon us since February.

My old age tells me to be high time to withdraw from the militant scene of Art. I am tired and a little exhausted—the dreadful tragedy which tears to pieces unhappy humanity saddens me and makes me crazy and restless:—how can I find peace, heart, wish and strength in order to meet with new responsibility and new work? As for me it is impossible . . . so that my dear David don't be hesitating any longer and make up at once your plan for next season . . . Later on if my state of mind, health and rest will be improved enough for the NBC call me and I shall be glad to resume once more my work. Believe me dear Sarnoff I am sad at heart to renounce the joy to conduct that very fine orchestra you formed for me and gave me so great satisfaction!

My deepest gratitude for you will never be lessened. . . .

Many and many thanks for the cooperation you gave me in my task as well as the facilities you placed at my disposal.

Affectionately yours

Arturo Toscanini<sup>319</sup>

The letter clearly left the door open for Toscanini's eventual return, and Marek suggests that Sarnoff kept the orchestra alive for this reason alone.

But this ignores the ongoing demand from the other programs at Radio City. The String Symphony, conducted by Frank Black, was now heard virtually every Sunday. There was also a series called *Our New American Music* on the WJZ network, Tuesdays from 10:30 to 11:00 P.M., which featured, for example, the

---

<sup>318</sup> Sarnoff to Toscanini, 10 March 1941, NBC Archives, box 86, folder 73.

<sup>319</sup> Rpt. in Marek, pp. 232–3. That Toscanini and Sarnoff were still on friendly terms is exemplified by an incident that occurred while Toscanini was away from the orchestra. In January 1942, William Paley and Zirato had Toscanini to lunch to propose that he return to his weekly CBS broadcasts with the Philharmonic. Royal reports, "The Maestro refused, and was very adamant in his refusal. He was so strong about it, in saying that he would not do anything against NBC, that it was necessary to move the concerts to Sunday night, and thus save Columbia [CBS] some embarrassment" (Royal to Mullen, 22 January 1942, NBC Archives, box 88, folder 53; also discussed, albeit in less detail, in Marek, p. 232; Sachs, p. 276).

*Aria and Hymn* by David Diamond, Meredith Willson's Second Symphony ("Missions of California"), and works by South American composers and by NBC Symphony players. Carleton Cooley's *Caponsacchi* and Alan Shulman's gorgeous *Variations on an Original Theme for Viola and Orchestra* had their first hearings on this program. Shulman recalls:

When the thing was subsequently orchestrated, [NBC violist] Manny Vardi went to Frank Black and said, "Look, this man, our colleague, has written this piece, and I'd like to play it." So we had an audition, and Black said finish it up—it was only half-finished at the time—he said finish it up and we'll put it on. It was on the air. And then Toscanini—I sent him a score—after the performance, he sent Remo Bolognini back for me to come up to his dressing room. And he said "What happened to the tuba at the end? I didn't hear it." I said, "Maestro, the texture was too thick, so I made it tacit."

But he was that interested in his younger players when they stepped out of the fold as performers or composers.<sup>320</sup>

The Primrose Quartet continued to be active, its weekly programs over WJZ having begun in 1938. The New Friends of Music also presented a weekly recital, on Sundays over WJZ that often featured soloists from the orchestra.<sup>321</sup> Violinist Oscar Shumsky appeared several times over the air as a recitalist and as a guest on variety shows, such as the *International Harvest of Stars*, later in the decade.<sup>322</sup> Other members of the orchestra occasionally presented quarter-hour recitals over NBC, more regularly in the summer of 1942.<sup>323</sup> NBC players appeared as soloists with other orchestras and even on other radio stations and networks.

---

<sup>320</sup> Interview with the author, 22 July 1993. Earlier, when Toscanini had heard the piano-violola version, he told Shulman it was "Semplice, ma bene."

<sup>321</sup> For example, Augustin Duques, clarinetist, appeared with the Budapest Quartet on 26 November 1939; the Galimir Quartet on 30 November 1941, and later, the Guilet Quartet with Milton Katims appeared on the show when it was broadcast over WABF (8 November 1948).

<sup>322</sup> 20 April 1941; 15 July 1946; 16 December 1946; 28 April 1947; 9 February 1948; 8 March 1948; 12 April 1948; 17 May 1948; 12 July 1948; 9 August 1948; 13 September 1948, and 24 October 1949.

<sup>323</sup> Cellist Edgar Lustgarten on 24 March 1940; Harvey Shapiro, cellist, on 30 August 1941; Emanuel Vardi, violist, and Edward Vito, harpist, on 7 June 1942; cellists Frank Miller, Milton Prinz and Alan Shulman on 14 June 1942; Emanuel Vardi, violist, and Josef Gingold, violinist,

And the NBC players had pet projects, too. Alan and Sylvan Shulman, in 1938, formed a new group from the nucleus of their Stuyvesant Quartet, adding harp, guitar, and bass. They called themselves The New Friends of Rhythm—a play on “The New Friends of Music”—and played jazz, both original compositions by Alan Shulman and jazzed-up arrangements of classical melodies such as the first movement of the Tchaikovsky Violin Concerto. The group first appeared over WJZ on 4 June 1939, and the following year recorded several works for RCA Victor, including Shulman’s original *High Voltage* and a Mozart spoof called *The Barber’s Hitch*. “Toscanini’s hep cats,” as they were affectionately called around NBC, sold over 20,000 recordings in the first ten months of their existence.<sup>324</sup>

And of course the musicians continued to appear on the programs *The Voice of Firestone*, *Cities Service Hour*, and *The NBC Music Appreciation Hour*, as well as the radio dramas. The orchestra and its subsidiary groups were thus very much in demand at NBC. To let the captain slip away seems almost unthinkable. But he and the network were at loggerheads over the matter of sponsorship, without which the expense was too much to bear.

Elsewhere, the sustaining programs had been successfully marketed, notably the Metropolitan Opera, sold in 1933 to Lucky Strike cigarettes.<sup>325</sup> After 1934 NBC sustained the program for the next several years “to keep Columbia out of that

---

on 21 June 1942; Sylvan Shulman, violin, Marius Vitetta, violin, and Carlton Cooley, viola, 28 June 1942, and Israel Baker, violinist, accompanied by Earl Wild, pianist, 27 August 1942.

<sup>324</sup> Shulman, interview with the author, 22 July 1993; “Rhythm’s New Friends,” *Time*, 10 June 1940, pp. 45–6.

<sup>325</sup> M. H. Aylesworth, telegram to all stations, 14 December 1933, NBC Archives, box 78, folder 47. The association of cigarettes and opera singers was not seen as absurd in those days; many advertisements for Lucky Strikes featured singers and actors endorsing the cigarettes for their therapeutic effect on the throat. For a history of the Lucky Strike advertising campaign in the 1920s and 30s, see Marchand, p. 96–104.

opera field.”<sup>326</sup> The cost to NBC was not small: more than \$410,000 for the sixteen operas in the 1937–38. This relationship with the network was nothing but beneficial for the Metropolitan; NBC made no effort to control the programs, and the opera company received crucial financial assistance when it needed it most. In 1940, NBC was actively involved with the campaign to save the Metropolitan Opera.<sup>327</sup> NBC actively sought a sponsor at this time, watched the ratings closely and made presentations to such potential clients as the National Retail Drygoods Association.<sup>328</sup> Finally the Metropolitan Opera broadcasts found a benefactor in the form of Texaco, which has sponsored the broadcasts from 7 December 1940 to this day—one of the shining examples of a successful marriage of industry and art.<sup>329</sup> Carrying Toscanini indefinitely must have seemed an unnecessary burden, seen in this comparison.

It was a time of great change following the Toscanini resignation. Primrose saw no use in staying with the NBC Symphony without Toscanini, and left to pursue his solo career.<sup>330</sup> NBC had canceled the *Magic Key of RCA* in 1939, and the *Music Appreciation Hour* would disappear three years later. Most significant, perhaps, were the FCC monopoly hearings, which began in 1941; with the threat of

---

<sup>326</sup> Royal to Gilman, 25 July 1938, NBC Archives, box 108, folder 23.

<sup>327</sup> NBC Archives, box 78, folder 49. The only instance of NBC meddling in the Metropolitan's affairs that I have found was when Trammell suggested the company bring in Toscanini for eight or ten weeks at the end of a season; nothing came of this (Trammell to Witmer, 20 July 1939, NBC Archives, box 70, folder 43).

<sup>328</sup> J.V. McConnell to Royal, 6 and 11 October 1938, NBC Archives, box 62, folder 47; Royal to Mrs August Belmont, 10 February 1938, NBC Archives, box 108, folder 19, and Royal to Trammell, 4 April 1940. NBC Archives, box 78, folder 47.

<sup>329</sup> For a history of the Texaco-Metropolitan Opera relationship, see John Rockwell, "The Met on Radio and its Impact on American Taste," *New York Times*, 26 November 1989, sec. 2, p. 25.

<sup>330</sup> Primrose, p. 1.

the loss of the Blue network came a massive restructuring of the NBC music division. That year, of course, also marked the entry of the United States into World War II, which made an impact at every network level from program content to NBC's conception of public service. Sarnoff donned his country's uniform and become a colonel, then brigadier general in communications intelligence. NBC, and broadcasting, would never be the same.

And it was by no means clear that the NBC Symphony would survive without Toscanini.

## CHAPTER 5

### THE NBC SYMPHONY DURING THE SECOND WORLD WAR

In the summer of 1941, the American networks had no way of knowing how important their role would be in the upcoming war. One of their functions was simply to raise American consciousness about the seriousness of the situation through programs such as *This Is War* on NBC. Also, the networks probably did more than any other American enterprise to promote the sale of War Bonds, which financed the defense build-up. And, perhaps most important of all, radio provided crucial distraction for citizens overwhelmed by circumstances beyond their control, a lesson that had been learned during the Depression.

The years of the Second World War constitute another fascinating chapter in the history of the NBC Symphony Orchestra, the broadcasts of which took on new patriotic and political meaning. These reminded the world of the high culture to be found in the United States; that simply because a composer was born in Germany or Italy did not mean that his music symbolized warlike cultures; and that music transcended nationality.

And then there was the colorful battle between Toscanini and Stokowski.

#### 1

### THE NBC SYMPHONY IN 1941

The summer after Toscanini left saw the usual reduction in orchestra numbers and a shortening of the broadcast time to one hour, 9:30–10:30 P.M. on Saturdays. The conductors that summer were Reginald Stewart for the first month; then Edwin McArthur; RCA recording engineer Charles O'Connell; Dean Dixon; eleven-year-old Lorin Maazel; Hans Kindler; Désiré Defauw; Laszio Halasz, musical director of



the St. Louis Grand Opera Association; house conductor Roy Shield; and finally Fritz Kitzinger.

The most interesting event that summer was the Inter-American and National Music Week of 4–11 May 1941. The NBC Symphony inaugurated the festival on Saturday, 3 May, with a program of music of North and South America conducted by Reginald Stewart. Every day during the following week, both networks of NBC were filled with the hemisphere's music and performers, all morning and most afternoons and evenings. Mrs. Roosevelt gave the closing remarks on 11 May.<sup>1</sup>

While the networks were helping U.S. relations with South America, the Federal Communications Commission was issuing its devastating "Report on Chain Broadcasting."<sup>2</sup> The report was basically a trust-buster. First, it condemned CBS's practice of controlling affiliate schedules, which seemed to discourage local programming, and therefore, competition. Second, it identified the allegedly monopolistic control held by network-owned artist bureaus. Finally, it concluded that NBC's ownership of two distinct networks was monopolistic. Within ninety days, NBC would have to sell the Blue network, the home of Damrosch, the Metropolitan Opera, and the NBC Symphony.<sup>3</sup>

Both CBS and NBC protested bitterly, although they can hardly have been surprised after three years of hearings and open investigations. NBC, in fact, had long pondered separating the two networks further or divesting itself entirely of the

---

<sup>1</sup> "Sustaining Programs Dedicated to The 1941 Inter-American and National Music Week," NBC Archives, box 85, folder 58. CBS gave about a half hour a day to the festival.

<sup>2</sup> Federal Communications Commission, *Report on Chain Broadcasting* (Commission Order No. 37, Docket 5060, May 1941, rpt. in *Special Reports on American Broadcasting, 1932–47*, rpt. edn. 1974, Arno Press). This is also discussed in Chapter 2, above.

<sup>3</sup> Barnouw, *The Golden Web*, pp. 170–72.

Blue. Already in May 1937, Royal had been contemplating the ramifications of such a move:

It has been suggested that we put a separate man in charge of scheduling the Red and the Blue Networks, to make this more or less competitive. How do you think this would work out? For example, if your Program Department was offering a program, to whom would they offer it,—Red or Blue? And would it be necessary to set up a Red and Blue booker in each of the districts?<sup>4</sup>

While publicly NBC defended its right to maintain two networks, behind closed doors it questioned the advisability of carrying the Blue. NBC had kept the Blue as a defense against criticisms of the commercial nature of the Red, but CBS managed to get away with less public service programming than either NBC network.<sup>5</sup> In April 1940 an internal NBC memorandum put it bluntly:

If our profits are to equal those of our competitor, it will be because:

1. Columbia is forced by factors beyond its control to relinquish station time, to carry more public service programs, and to bear their share of the development of broadcasting.

2. NBC is able to produce a greater income from the Blue network in the near future, and ultimately from television.

Therefore we must:

SELL MORE TIME ON THE BLUE NETWORK

SELL IT AT A BETTER PRICE

HAVE MORE TIME TO SELL

HAVE MORE STATIONS ON WHICH TO SELL TIME

HAVE A MORE ADVANTAGEOUS CONTRACT [WITH] THE

BLUE STATIONS<sup>6</sup>

Royal came to believe that separating the two networks would be unwise. If NBC stripped the Blue of its most powerful stations and affiliates to create a “Super Colossal Red,” it would “run the risk of running a network with relatively little in the way of public service programs,” which seemed to Royal to break faith with the public service mandate inherent in station licensing agreements. “Broadcasting is

---

<sup>4</sup> Royal to Trammell, 22 May 1937, NBC Archives, box 108, folder 11.

<sup>5</sup> In 1940, for example, of 119 broadcast hours per network each week, CBS had 65 <sup>5</sup>/<sub>6</sub> hours sponsored; Red, 58 <sup>3</sup>/<sub>4</sub>; and Blue 28 <sup>1</sup>/<sub>4</sub>. CBS spent \$1,658,000 for sustaining programs, while NBC spent \$3,684,831 (Royal to Trammell, March 1940, NBC Archives, box 74, folder 79).

<sup>6</sup> Author unknown, 29 April 1940, NBC Archives, box 74, folder 79.

not a factory business," he wrote. "It does not make automobiles, plows or patent medicines. It is an inspirational, imaginative art, supposedly operating for public interest, convenience and necessity."<sup>7</sup>

On the other hand, he understood the principles of profit. "If anyone were to buy the Blue Network, they would inevitably change standards," he wrote a month later. To make the network more profitable required an immediate change of attitude.

Can we take [programs advertising] laxatives or certain other types of programs we are now refusing to take? There are indications that the standards we are maintaining for a long-haul basis might not be necessary to maintain when we are interested in getting income from one year to the next. . . . It would seem to me worth while to consider this quick money, as it would increase our income and probably reduce sustaining costs, and would aid in our stations relations situation. I do think that this is one case where we should reconsider policies from time to time to meet ever-changing economic problems.<sup>8</sup>

NBC's tendency toward corporate schizophrenia was becoming pathological: the company tried simultaneously to reconcile high standards of broadcasting decorum with the hunger for money. The real problem NBC faced with the loss of the Blue, however, was the necessity of disrupting a symbiotic relationship. The Red and the Blue shared musicians, performers, and staff. Programs moved between the networks; NBC had come to rely on the Blue network as a "feeder" for the Red. "The Blue is our experimental ground from which source the Red can draw," said Sydney Strotz.<sup>9</sup>

To sway opinion, in February 1941 NBC published a pamphlet on its music broadcasts called *Listening to Learn* and sent copies to every member of congress

---

<sup>7</sup> Royal to Trammell, "re. Blue Separation," pp. 4 and 12, March 1940, NBC Archives, box 74, folder 79.

<sup>8</sup> Royal to Trammell, 22 April 1940, NBC Archives, box 108, folder 44.

<sup>9</sup> Strotz to C. L. Menser, 30 April 1941, NBC Archives, box 354, folder 2.

and the FCC.<sup>10</sup> On 5 May, NBC president Niles Trammell issued a reply to the FCC report in which he claimed the new anti-monopoly regulations would mark a “definite step toward complete government control of radio” and that “chaos, not further competition, would result from the blow aimed at the American system of broadcasting.”

The questions as to whether the National Broadcasting Company should or should not operate two network services, own a few of the stations included in these networks, or whether certain provisions in contracts with independent stations should be changed, are less important than the fundamental position adopted by the majority of the Federal Communications Commission. This appears to be that those who have pioneered in broadcasting, who have created the most efficient facilities, and have developed a program structure considered the best in the world, should be penalized because of the superior services they have created and the greater number of listeners which they serve.

The National Broadcasting Company operates two network services—the Red and the Blue. . . . Year after year, the commission has renewed the licenses of independent stations affiliated with the National Broadcasting Company’s networks in recognition of the fact that the stations performed a service in the public interest.

Now the National Broadcasting Company is suddenly given ninety days to make a forced sale or to destroy what took fifteen years to develop. To meet the new regulations of the commission, the National Broadcasting Company may be forced to sacrifice such outstanding programs as “The Town Meeting of the Air,” the “Toscanini symphony concerts,” the “National Farm and Home Hour,” the “N.B.C. Music Appreciation Hour,” the “Metropolitan Opera” and outstanding religious and educational programs.<sup>11</sup>

The ramifications of the FCC edict were enormous for NBC. In order to prepare the Blue network to be sold, NBC had to divide up everything: “stations, transmitters, studios, control equipment, microphones, sound effects, desks, chairs, wastebaskets, filing cabinets, and staff members.”<sup>12</sup> The music personnel would also be divided, with 65 permanent musicians going to the Blue and 82 to the Red.<sup>13</sup> NBC incorporated the Blue Network as a separate company so it could

---

<sup>10</sup> NBC Archives, box 84, folder 84.

<sup>11</sup> “Trammell’s Reply to F.C.C.,” NBC Archives, box 82, folder 95.

<sup>12</sup> Barnouw, *The Golden Web*, p. 187.

<sup>13</sup> Chotzinoff to Menser, 25 February 1943, NBC Archives, box 373, folder 3.

be put up for sale. Standing alone, the new network, stripped of some of its best stations, had to increase its profitability in order to entice capitalist investors. The most expensive of sustaining shows, such as the NBC Symphony, would either be sold or lost in the shuffle.

## 2

## STOKOWSKI

NBC called on Leopold Stokowski replace Toscanini for the 1941–42 season, signing him to a three-year contract. Stokowski, an American cultural hero since the movie *Fantasia* (1940), was the only conductor in the country who rivaled Toscanini in prestige. There were in fact many similarities between the two. Both were strikingly handsome and popular with women well into their old age. Both conducted without score, and audiences were hypnotized by their dramatic intensity. Both formed intimate links with their musicians: orchestras were mysteriously transformed by them, even though few words were exchanged. When they left an orchestra, it almost always suffered a rapid decline; they seemed to take their magic with them. Musicians all say they played beyond their abilities when Toscanini or Stokowski conducted. Their rehearsals were legendarily intense. What was said about Stokowski's wrath applied to Toscanini as well: "He doesn't mind genuine mistakes; he just does not tolerate anything which resembles a lack of concentration."<sup>14</sup>

Stokowski was the consummate showman, conducting without baton and prone to "finger ballets and feline lunges."<sup>15</sup> He toyed with dramatic lighting effects

---

<sup>14</sup> Stuart Knussen, quoted by John Georgiadis in *Stokowski: Essays in Analysis of His Art*, ed. Edward Johnson (London, 1973), p. 33.

<sup>15</sup> Horowitz, p. 171.

and other extra-musical concert elements. David Walter tells the story of one rehearsal in Philadelphia when Stokowski

took one look at the back wall of the stage, and he said, "Oh no, this is impossible," because they had always had a light blue stage, against which his very white hair looked very dramatic, and they had repainted it some kind of a brown, or beige, or something. He said, "That's ridiculous" and just walked out. "As soon as they repaint it, I will resume conducting."<sup>16</sup>

Toscanini, by contrast, most often ignored his audience. Whereas Stokowski cheerfully introduced works from the podium, Toscanini seldom spoke in public. He shunned publicity and had been known to lash out at photographers, while Stokowski cultivated the limelight. Toscanini considered Stokowski a "prostitute."<sup>17</sup> Nor was Stokowski above playing games with the orchestra. Primrose writes:

Stokowski . . . had a little trick to confound the orchestra, which I soon caught on to. He would stop, start counting measures to himself, command something like "Seventeen bars before C!" and then chide, "Why not ready?" This was a rather silly thing to do, since we had to count before we could play. But I soon "rumbled" him. I watched his mouth very closely. He would count forward or backwards, and I would watch his lips as he counted to himself and have my viola ready. He could never quite figure this out—or perhaps he did but was not disposed to flatter my ego by mentioning it.<sup>18</sup>

Stokowski was also dishonest about his personal history, insisting his birth date was 1887 or 1889 when in fact he was born in 1882, and saying he was Polish and adopting a phony accent—when he was born in London to British parents and grandparents.<sup>19</sup> Toscanini was proud to have been born an Italian peasant.

In some ways Stokowski was ideally suited to the job. He had a life-long obsession with all things new: new compositions; young musicians; new seating

---

<sup>16</sup> Interview with the author, 28 July 1993.

<sup>17</sup> Rodzinski, p. 76.

<sup>18</sup> Primrose, p. 98.

<sup>19</sup> Daniel, pp. 1–7; Chasins, pp. 1–3.

arrangements; new wives. He was always full of new ideas.<sup>20</sup> He was an expert at recording. As early as 1917, he took members of the Philadelphia Orchestra over to Victor studios in Camden, New Jersey, crowded them close to a large wooden horn and recorded the Brahms *Hungarian Dances* Nos. 5 and 6. When he heard the poor quality of the recordings, he did not curse the engineers, as Toscanini might have done, but taught himself everything he could about the technology and worked to make it better.

When electrical recording became possible in 1925, Stokowski and the Philadelphia Orchestra were the first to use it and, later that year, made the first electrically-recorded performance of a complete symphony, Dvořák's *New World*. In recordings and broadcasts alike, Stokowski fussed endlessly with the placement of the microphones, the positioning of the orchestra and the mixing, once going so far as to demand that he keep the galvanometer near the podium so he could control the volume without interference from the engineer.<sup>21</sup> He predicted the advent of long-playing and stereophonic records more than twenty years before they were invented.<sup>22</sup> When NBC was broadcasting Philadelphia concerts, he wrote highly technical letters to RCA engineers in order to improve the transmission quality.<sup>23</sup> He had an advanced sense of responsibility to American culture, more, probably, than did Toscanini. He worked in music appreciation, composition contests, and

---

<sup>20</sup> In March 1941, for example, he announced that military bands should rearrange their music to give soldiers more spirit, and suggested the players be sent into battle in tanks. Bandmasters thought his ideas were stupid ("Bandmasters Scoff at Stokowski's Idea," *New York Times*, 2 March 1941, p. 41, col. 3).

<sup>21</sup> Daniel, p. 305-07.

<sup>22</sup> Hans Keller, in *Essays*, p. 46. *Fantasia* was an early experiment in binaural recording. Stokowski also anticipated the advent of synthesizers (Daniel, p. 311).

<sup>23</sup> See O. B. Hanson to Stokowski, 2 November 1936, NBC Archives, box 50, folder 26.

tried to employ women and black musicians long before anyone else.<sup>24</sup> He was also agreeable to being sponsored, and the Philadelphia Orchestra broadcasts had been sponsored from the start.<sup>25</sup>

And, even more than with Toscanini, every concert was an event, with perhaps one of his dramatic Bach transcriptions or a new piece by his friend Arnold Schoenberg on the program. Toscanini's approach to conducting, while popular, appealed most to those who understood the most about the music; Stokowski, less concerned about recreating the composer's intentions, appealed to the masses in his concerts. "Give me Stokowski's tastelessness every time," said writer Hans Keller; "those who pride themselves on their taste have it instead of everything else."<sup>26</sup>

The relationship between NBC and Stokowski went back several decades. Stokowski had recorded exclusively for RCA-Victor until the struggle over the competing tours to South America. The Philadelphia Orchestra had broadcast intermittently over NBC as well, and Stokowski was a guest on the General Motors show in 1935.<sup>27</sup> He had also been considered for a guest spot with the NBC Symphony, but was considered too expensive.<sup>28</sup>

Toscanini left NBC at the end of April 1941; by the end of May Sarnoff had hand-picked Stokowski as his successor. But NBC was unable to make a formal offer, unsure its broadcasts would continue during the state of emergency just

---

<sup>24</sup> Stokowski ran one composition contest in 1941 for a transcontinental tour by his All-American Youth Orchestra in May and June; he simply announced in the newspapers that interested composers should send their scores to his address in New York, and he would select the best ones for the tour ("Plea for New Music," *New York Times*, 2 March 1941, p. 41, col. 3).

<sup>25</sup> Daniel, p. 311.

<sup>26</sup> Keller, in *Essays*, p. 48.

<sup>27</sup> Aylesworth to Sloan, 5 January 1935, NBC Archives, box 41, folder 46.

<sup>28</sup> Royal to Chotzinoff, 28 January 1938, NBC Archives, box 108, folder 18.



declared by Roosevelt and nervous over the anti-trust ruling the FCC had just handed down.<sup>29</sup> Stokowski was perfectly cooperative:

Dear Mr. Sarnoff

Thank you for your friendly and courteous letter.

I can understand how difficult are the conditions at present. I shall be back in New York about the middle of September and if in any way I can be of service to you it will make me happy.

It looks as if we are going into a period of great and fundamental changes. I am planning my professional life accordingly and believe that the keynote of the future will be simplicity and flexibility. I am certain that music will go on as an inspiring factor in the morale of individuals and the whole nation.<sup>30</sup>

Stokowski's flexibility was just one advantage for the network in Toscanini's absence. Another was an increase in NBC's control over the broadcasts. For the first time the broadcasts would be moved from their traditional Saturday night time slot to Tuesdays from 9:30 to 10:30 P.M. NBC also rehired fewer players after the full orchestra returned at the end of the summer.<sup>31</sup>

By early September, Sarnoff, Chotzinoff and Stokowski had forged a workable agreement; the contract was signed on the 12th and the top brass of NBC and RCA held a luncheon for its new conductor on Monday, the 29th.<sup>32</sup>

The members of the orchestra, however, were less excited about the arrival of Stokowski. "I guess we resented him, because he represented precisely the opposite of the Toscanini syndrome," says David Walter. "But there were very mixed feelings."<sup>33</sup> Alan Shulman says bluntly, "Speaking of me personally, I

---

<sup>29</sup> Sarnoff to Stokowski, 28 May, 1941, NBC Archives, box 86, folder 56.

<sup>30</sup> Stokowski to Sarnoff, 5 June 1941, NBC Archives, box 86, folder 56.

<sup>31</sup> Chotzinoff to Walter Toscanini, 15 May 1942, NBC Archives, box 372, folder 3.

<sup>32</sup> Trammell to Stokowski, 10 September; Strotz to Stokowski, 12 September; Trammell to Stokowski, 23 September 1941, NBC Archives, box 86, folder 56.

<sup>33</sup> Interview with the author, 28 July 1993.

couldn't stand the man. I felt he was a charlatan. A gifted charlatan, but nonetheless [a charlatan]."<sup>34</sup> Mischa Mischakoff put up the most resistance to Stokowski; a disciple of Toscanini, he could not tolerate Stokowski's habit of tinkering with scores.<sup>35</sup> Press reaction was generally favorable, however.

With the appointment of Stokowski, the NBC Symphony was set to move in an entirely new direction.

### 3

#### SEASON 1941–42

The fifth season began with a month of guest conductors, starting with Dimitri Mitropoulos who conducted two broadcasts starting on Tuesday, 7 October 1941. Efrem Kurtz led two concerts on 21 and 28 October, and on 4 November Stokowski formally took over the podium. The first thing he did was to move the concerts from Studio 8-H to the Cosmopolitan Opera House, with a capacity of 3,300 people. Four thousand requests for tickets had been received, even with the new, though quite nominal, admission of 55¢ to \$1.65.<sup>36</sup> Stokowski opened with one of his famous Bach transcriptions, the Prelude in E<sup>b</sup> Minor, then went on to serve immediate notice of his sympathies with an excerpt from a Sinfonietta by Philip Warner of Illinois. The broadcast portion of the concert ended with Brahms's Third Symphony, after which Stokowski invited the audience in the hall to stay for

---

<sup>34</sup> Interview with the author, 22 July 1993.

<sup>35</sup> Robbins, p. 52.

<sup>36</sup> Daniel, p. 448. The top ticket price was later raised to \$2.20 (including tax). When Toscanini returned, however, the admission charge was dropped except for benefit concerts.

a “rehearsal” of Schoenberg’s *Pelleas und Melisande*. This he introduced and quietly defended, and the audience responded enthusiastically.<sup>37</sup>

The following week the Westminster Choir joined the NBC Symphony in Beethoven’s Ninth, a work Toscanini had reserved for Carnegie Hall benefits. Since the radio program was now only an hour long, the first three movements were played to the live audience alone, with the broadcast beginning in at the fourth. There was much ado about brotherhood: two of the four soloists, Anne Brown, soprano (the first “Bess”), and Lawrence Whisonaut, bass, were black; the text was sung in English.<sup>38</sup>

Stokowski continued his innovative programming with his third concert on 18 November: three excerpts from Prokofiev’s *The Love For Three Oranges*, *Impressions of the Mountains* from Philadelphia composer Robert Kelly’s *Adirondack Suite*—in its first performance—and Brahms’s Fourth Symphony. After the broadcast ended he once again invited the audience to stay for an “informal reading” of a contemporary composition, this time Shostakovich’s Sixth Symphony, which he had premièred the year before.

As for Mr. Stokowski’s modest designation of “informal reading,” would that all new works had comparable performances. The orchestra played as if there had been ample rehearsals and as if the conductor had established firmly his conception of the music. Mr. Stokowski has seldom been in better form, and his orchestra gave him the kind of response that he knows how to elicit. . . . Orchestra and conductor seem to know each other by now, and the results were exciting.<sup>39</sup>

---

<sup>37</sup> Downes, “Stokowski Opens Symphonic Series,” *New York Times*, 5 November 1941, p. 31, col. 3.

<sup>38</sup> Howard Taubman, “Stokowski Leads Beethoven’s Ninth,” *New York Times*, 12 November 1941, p. 30, col. 4.

<sup>39</sup> Taubman, “Stokowski Leads Russian Symphony,” *New York Times*, 19 November 1941, p. 27, col. 1.

Another change with Stokowski was his willingness to join the promotional efforts for the NBC Symphony, including advertising spots. In these spots, he described the music in upcoming concerts and played a tape of the rehearsal, a useful tool for an audience unfamiliar with certain works on his programs.<sup>40</sup>

Later that week Stokowski invited school children to a Thanksgiving musicale in Studio 8-H, including pieces meant to appeal to children such as the *Ballet of Unhatched Chicks* from *Pictures at an Exhibition*, selections from *Carmen*, and the march from *The Love for Three Oranges*. The concert ended with a sing-along of Stephen Foster tunes. The most interesting part of the event, however, was the composition contest Stokowski designed: the children sent in their compositions and Stokowski picked the best, orchestrated them, and conducted them with the NBC Symphony. Two of these little composers, listed as anonymous, were actually his daughters Sadjia and Lyuba. Two others became famous musicians: Charles Rosen and Robert Helps.<sup>41</sup> The program was aired the day after Thanksgiving, 21 November, from 1:15 to 2:00 P.M. over the WJZ network.

Stokowski's last concert of the 1941 calendar year—he would return for four more at the end of the season—began with his arrangement of Bach's *Arioso* from the Harpsichord Concerto in F Minor (BWV 1056). Tchaikovsky's Fourth Symphony was next, followed by Herbert Haufrecht's *Two Fantastic Marches*. The post-broadcast selections were from *Boris Godunov*.

Stokowski's conducting style was beginning to affect the orchestra:

He and the orchestra have reached the point where they understand each other thoroughly and where their performances have the sheen and finish that are

---

<sup>40</sup> See Daniel, p. 449, for a transcription for Stokowski's promotional spot for the 18 November concert.

<sup>41</sup> Daniel, p. 450, and "Radio Concerts," *New York Times*, 16 November 1941, sec. 9, p. 10, col. 5. Horowitz incorrectly states that NBC prevented this concert from airing (p. 173).

Stokowski's trade marks. The Tchaikovsky Fourth symphony was dazzling in sheer sound. Mr. Stokowski's placing of trumpets, trombones and tuba downstage right in what is almost a group apart tends to give these instruments too much saliency at moments, but on the air, according to some who listened last night, there was no lack of balance.<sup>42</sup>

NBC must have been delighted with Stokowski's adventurousness. His pre-concert lectures, his advocacy of American music, his concerts for children, all were easily identifiable as public service programs. His grand style was drawing renewed attention to the Symphony and probably encouraged NBC to keep the orchestra alive throughout these turbulent times—even though Stokowski was not much easier to get along with than Toscanini had been.

Part of Stokowski's agreement with NBC had been a provision for several recordings with RCA-Victor. The first session was held on 27 November 1941 and included *The Love For Three Oranges* excerpts, his transcription of Bach's Arioso, and Tchaikovsky's Fourth Symphony. All are now out of print.<sup>43</sup>

Toscanini, meanwhile, was keeping busy. Ironically, one of his first post-NBC concerts was in Philadelphia, in November 1941. He made records there, but these were not released until after his death. He also managed to patch things up with the New York Philharmonic enough to be invited for the centennial concerts in April and May 1942, for which he directed a complete Beethoven cycle. He was beginning to overcome the malaise that caused him to leave NBC.<sup>44</sup>

---

<sup>42</sup> Taubman, "Stokowski Plays Mussorgsky Work," *New York Times*, 26 November 1941, p. 28, col. 7.

<sup>43</sup> RCA-Victor Nos. 18497 and 8, and 11-8100/4 (M. 880), respectively (Ivan Lund, "The Leopold Stokowski Discography," in *Essays*, p. 94).

<sup>44</sup> Sachs, p. 278.

And he was already anxious to return to the NBC Symphony. When the Secretary of the Treasury, Henry Morgenthau, asked Toscanini to conduct the orchestra on 6 and 13 December in behalf of defense bonds and stamps, both conductor and network happily accepted. So it was that Toscanini and the NBC Symphony were so soon together again on Saturday night, 6 December, playing Wagner, Beethoven and Johann Strauss's *Blue Danube*. Morgenthau made his pitch for defense bonds, and Deems Taylor was commentator.

The next day Americans awoke to news that the Japanese air force had launched a sudden and devastating attack on the United States Pacific fleet stationed at Pearl Harbor. That same morning, Japanese bombers from Formosa decimated the American B-17s grounded at Manila, Japanese troops invaded the Malay Peninsula, and Guam was bombed from nearby Saipan. Americans, gathered around their radios as horrifying details trickled in, were at first incredulous, then angry, then filled with unrelenting determination to avenge these attacks. On 8 December Congress declared a state of war with Japan; on 11 December Germany and Japan, faithful to the tripartite pact, declared war on America. A country once divided on the issue of intervention in the "European Conflict" was now united. The United States was now at war.

At the second benefit, Toscanini found himself pitching War, rather than Defense Bonds, with an increased sense of mission now that America had joined the war.<sup>45</sup> He presented Barber's Adagio for Strings, Smetana's *Moldau* and

---

<sup>45</sup> Marek suggests that Toscanini had become interested in returning to NBC because America was clearly moving toward war against the Axis in the fall of 1941 (p. 233).

Dvořák's *New World* Symphony. Both concerts were broadcast from 9:30 to 10:30 over the WJZ network.<sup>46</sup>

Already Toscanini was gravitating toward NBC, at least in part owing to his jealousy of Stokowski's success.<sup>47</sup> There were rumors that he had complained to Sarnoff about Stokowski's seating arrangements and free bowings, which were ruining his orchestra, he said.<sup>48</sup> And, writes Harvey Sachs:

NBC was finding Stokowski as hard to handle as Toscanini had been, and the orchestra and public wanted Toscanini back; so Walter was asked to try to induce his father to return. It probably did not take much effort to persuade him: he did not want to stop conducting, the major American orchestras already had conductors under contract, Europe was destroying itself, the NBC season was tailored to his requirements, and the salary was unmatched. He agreed to take up his position again, with the proviso—according to one orchestra member—that Spitalny and Chotzinoff should not show their faces in the studio during his rehearsals; and Walter received a letter from NBC thanking him for his work on behalf of the "RCA family."<sup>49</sup>

But the letter from NBC to Walter Toscanini was actually a stiff retort. Walter Toscanini was trying to negotiate a raise in Toscanini's salary—Toscanini had complained to his son that he was not paid as much per week at NBC as he had just earned at the Philharmonic and in Philadelphia. "I appreciate your personal friendly efforts," wrote David Sarnoff. "It seems to me, however, that your mathematics is somewhat confused."

You are making comparisons between one concert per week we are discussing for NBC and three or four concerts per week with the Philharmonic or Philadelphia orchestras. Surely you cannot make a comparison between the fee for a single concert and that for three or four concerts, even if the program be the same. If the comparison is made as it should be, that is concert for concert, the NBC offer of \$4,000 per concert is, as you know, substantially greater than that offered your

---

<sup>46</sup> "More Radio Chitchat," *New York Times*, 26 October 1941, sec. 9, p. 10, col. 3; "Music in the Air," *New York Times*, 7 December 1941, sec. 10, p. 14, col. 3 and 14 December 1941, sec. 9, p. 12, col. 3.

<sup>47</sup> Daniel, p. 454.

<sup>48</sup> Chasins, p. 188.

<sup>49</sup> Sachs, pp. 278–79.

father for any single concert by Philharmonic or Philadelphia. In addition to this fact, the Philadelphia and Philharmonic concerts are played to the public, which pays an admission fee, whereas the NBC program is, as you know, given to the public free, the fee being paid for by the company itself.<sup>50</sup>

Sarnoff went on to offer \$5,000, "if [it] will accomplish the desired result." Walter telephoned Sarnoff a few days later with the news that his father had decided to decline his offer, and to retire altogether at the end of the season. Sarnoff implored Walter to keep trying, and in early May 1942, Toscanini agreed to share the conductorship with Stokowski in 1942–43.<sup>51</sup>

The Argentinean composer-conductor Juan Jose Castro, meanwhile, had taken the orchestra while Stokowski vacationed in California in December 1941. Castro's second concert on 9 December was an eclectic one, with the Symphony in B<sup>b</sup>-Major, op. 4, no. 3, by Pierre van Maldero and a *Sinfonietta* by American composer Bernard Wagenaar. His final concert featured his own music, the *Symphony of the Fields*, with Mendelssohn's "Italian" Symphony, Glinka's *Kamarinskaya*, and the first performance of Alberto Ginastera's ballet suite, *Panandi*, all, apparently, within one hour.<sup>52</sup> Sir Ernest MacMillan of Toronto conducted the programs of 23 and 30 December 1941.

George Szell conducted the orchestra for the first two concerts of January 1942, then Dean Dixon made his first regular-season appearance on 20 and 27 January, leading Paul Creston's *Pastorale* and *Tarantella* and excerpts from Richard

---

<sup>50</sup> Sarnoff to Walter Toscanini, 20 March 1942, NBC Archives, box 88, folder 53.

<sup>51</sup> Sarnoff to Mullen and Woods, 7 April 1942, NBC Archives, box 88, folder 53; Walter Toscanini to Chotzinoff, 8 May 1942, NBC Archives, box 372, folder 3.

<sup>52</sup> "Music in the Air," *New York Times*, 30 November 1941, sec. 9, p. 10, col. 3; 7 December 1941, sec. 10, p. 14, col. 3; 14 December 1941, sec. 9, p. 12, col. 3. Perhaps Castro adopted Stokowski's practice of presenting some works for the attending audience alone.



Arnell's *The Land*. Toscanini also led third U.S. Treasury benefit at the end of January, which included, among other works, Barber's First Essay for Orchestra, followed by the *Star Spangled Banner*; the orchestra now played the anthem at the end of every broadcast. In addition he also recorded the National Anthem, leaving the royalties to the Red Cross. He insisted that all the members of the orchestra, including the cellists, stand during this recording session.<sup>53</sup>

Frank Black took over the broadcasts of 3 and 10 February 1942, beginning with an all-American program featuring NBC Symphony composers: Carleton Cooley's "epic poem for orchestra" called *Caponsacchi*, and Alan Shulman's *Theme and Variations for Viola and Orchestra*. These had been heard on his *New American Music* programs of 29 March and 1 April 1941, respectively. Emmanuel Vardi, again, was viola soloist, and Hans Spialek's *Sinfonietta* completed the program.

Alfred Wallenstein conducted the world première of the Piano Concerto by Oscar Levant, the comedian-pianist, on 17 February 1942, with the composer as soloist.<sup>54</sup> The other guest conductors that spring were Fritz Reiner and Saul Caston. Toscanini led two more Treasury benefits: on 14 March and on 4 April. He was delighted with the improvements Stokowski had designed for Studio 8-H.<sup>55</sup>

Stokowski returned to complete the season with four concerts starting on 24 March 1942. His first program featured another work by Carleton Cooley, *Promenade*, and Beethoven's *Pastoral* Symphony. His Easter program on 31 March 1942 contained the final chorus from Bach's *St. Matthew* Passion, the *Good*

---

<sup>53</sup> "Toscanini Aids Red Cross," *The New York Times*, 20 March 1942, p. 24, col. 6.

<sup>54</sup> "Levant Concerto Heard," *The New York Times*, 18 February 1942, p. 23, col. 2.

<sup>55</sup> Toscanini to Clare Conway, Monday, 10 March 1942, letters of Clare Conway.

*Friday Spell* from *Parsifal*, and the *Russian Easter Festival Overture* by Rimsky-Korsakov. Toscanini conducted the prelude to Act I of *Parsifal* as well as the *Good Friday Spell* in his benefit concert the following Saturday; both conductors realized they would have to discuss programs ahead of time to prevent such overlaps in the future.

Stokowski's third program included several novelties, starting with his arrangement of Bach's organ prelude on *Ein feste Burg* and continuing with MacDowell's D-Minor Piano Concerto with Frances Nash, Lamar Stringfield's *Negro Parade* and Stravinsky's *Firebird Suite*. The concert of 14 April featured the William Grant Still Chorus in Still's *And They Lynched Him to a Tree*.

Stokowski led post-season recording sessions on 23 and 27 April 1942 for the *Russian Easter Festival Overture*, the *Firebird Suite* and his arrangement of Tchaikovsky's *Humoresque*.<sup>56</sup> These were the last for several years, due to the AFofM ban on recordings that soon went into effect.

The advent of the Second World War had brought changes to the orchestra on a tangible level—several players, including Leonard Sharrow, were drafted—and on an intangible level as the network and music division struggled to find an appropriate wartime posture. It was decided to play the National Anthem before each concert, for example, in part following the precedent of the New York Philharmonic.<sup>57</sup> NBC also had to decide whether to continue playing music written by the enemy—something under consideration since 1939:

In line with our discussion last week, I would like to know whether German language and music is to be taboo.

---

<sup>56</sup> RCA-Victor Nos. 11-8423/5 (M. 933), 11-8425b (M. 933), and 11-8426/7 (M. 937), respectively (Lund, p. 94).

<sup>57</sup> Royal to Chotzinoff, 11 October 1940, NBC Archives, box 109, folder 1.

In a conference today with Mr. Wiley, production director, Mr. Chotzinoff said it was not necessary for Mr. Melchior to sing German songs. Mr. Melchior is a famous German tenor in this country, made his big reputation at the Metropolitan singing German opera, and I think it would be a mistake for us at this time to issue any statement or have it get out to the public that we are attempting to stop the singing of German music.

I don't think we should have any half-way understandings about this. We should be quite definite and if there is to be a policy the Program Department will follow it. However, I would like to be told what the policy is.<sup>58</sup>

Sarnoff's penciled reply was that German music should still be sung. Toscanini probably would have opposed any ban on German music, believing, as many did, that Wagner and others belonged to the world at large. When NBC did in fact decide to ban German, Italian, and Japanese music from its programs, the network made an exception for broadcasts of serious music.<sup>59</sup> Chotzinoff, in the NBC house publication *This Is the National Broadcasting Company*, gave an intelligent defense of the policy:

We know today that our war against the Third Reich is not a war against German culture, but a war against a monstrous perversion of that culture. We know too that boycotting German music and German art would not be a blow against Hitlerism, but an aid to it. We will not and do not have to resort to book-burnings!<sup>60</sup>

Meanwhile, NBC began to give more time to American music. There was a concerted effort by NBC to associate Stokowski's sympathy for American music with national propaganda activities.<sup>61</sup> In October NBC-Blue launched a Monday evening series called *For America We Sing*, a Defense-Bond benefit program featuring Frank Black and the orchestra and various guests, including Mable Lushany, a Chickasaw Indian princess, as soprano soloist. These programs

---

<sup>58</sup> Royal to Lohr, 31 January 1939, NBC Archives, box 94, folder 58.

<sup>59</sup> Phillips Carlin to C. L. Menser, 17 December 1941, NBC Archives, box 95, folder 87.

<sup>60</sup> Chotzinoff, "Music in Wartime," *This is the National Broadcasting Company*, March 1943, NBC Archives, box 220, folder 42.

<sup>61</sup> La Prade to Ryerson M. Vervalt, National Music Council Incorporated, 19 November 1941, NBC Archives, box 85, folder 57.

invariably presented light music, such as “Dixie Ditties,” often arranged by Frank Black. Another new program, on Monday evenings on NBC-Red, focused on music from the allied nations. This was *Music Portrait*, in which each week a famous individual would be evoked through instrumental music and song: George Bernard Shaw, Catherine the Great of Russia, and, of course, Uncle Sam. NBC also commissioned a new radio opera, *The Nightingale and the Rose* by George Lessner, which Frank Black conducted on 25 April 1942. This commitment to American music would grow as the war continued.

That spring NBC executives discussed changing the Summer Symphony concerts into something more like the Boston Pops concerts. “If you want a good hour program on a Saturday night,” wrote Joseph Daly, “just call it NBC Pop Concerts with Frank Black conducting and orchestra of fifty or sixty pieces. I think it would draw a tremendous listening audience.”<sup>62</sup> But the Summer Symphony of 1942 was very much like years past, with a parade of second-tier guest conductors and programs of classical and semi-classical music.<sup>63</sup>

Also that spring Stokowski created a nationwide search for outstanding young violinists. The contest was limited to those with a high school education between the ages of 16 and 22; the winner was to receive a full year’s tuition at Juilliard with NBC paying all living expenses. The final audition, featuring the three winners of regional competitions, was broadcast to a nationwide network audience. Judges for the finals were Pierre Monteux, violinists Louis Persinger and Albert Spalding, Ernest Hutcheson, dean of the Juilliard Graduate School, and Stokowski. The winner, by unanimous decision, was 16-year-old Delores Maurine Miller from

---

<sup>62</sup> Daly to W. S. Roberts and C. L. Menser, 6 February 1942, NBC Archives, box 96, folder 14.

<sup>63</sup> The conductors in the summer of 1942 included: Francisco Magnone; Izler Solomon; Black; Lorin Maazel; Edwin McArthur; Gregor Fittlberg; Emil Coope; and Désiré Defauw.

Livermore, California—a town so proud of her achievement that it had a loudspeaker installed in the center of the city for her broadcast. Miller later appeared as soloist with the orchestra under Frank Black in the second Wieniawski violin concerto, on 16 May 1943.<sup>64</sup> Despite her great promise, nothing seems to have come of Delores Miller.

Toscanini and Stokowski were now the unlikely partners in the leadership of the NBC Symphony. A clash between these two giant egos was inevitable, and it happened right away. At issue was the American première of Shostakovich's Seventh Symphony, the "Leningrad." Stokowski and the Philadelphia Orchestra had given the United States premières of Shostakovich's First, Third and Sixth Symphonies (1928, 1932 and 1940), and he had urged NBC to acquire the American rights to the Seventh as early as December 1941. Yet Toscanini made up his mind that the honor should go to him. Starting on 22 June 1942, Stokowski and Toscanini exchanged a series of letters, each arguing for his right to give the première. Stokowski described his long passion for the music Shostakovich and the affinity he felt for the work due to his "Slavic blood." Toscanini argued that the anti-fascist message of the symphony gave him a special claim to it.<sup>65</sup> These thrusts and parries, however diplomatic, were contrived and dishonest. Toscanini won this particular battle of wills, as he won most of his arguments, and led the American première on 19 July 1942 during an NBC broadcast.<sup>66</sup> At the same time he beat out another arch-rival, Koussevitzky, who had planned a Tanglewood première of the

---

<sup>64</sup> *This Is The National Broadcasting Company*, issues 4, 5 and 7, February–May 1942, NBC Archives, box 220, folder 42.

<sup>65</sup> Letters rpt. in Daniel, pp. 455–57. See also Sachs, p. 279.

<sup>66</sup> The date Daniel gives for this concert (p. 457) is wrong by two years.

work.<sup>67</sup> Years later when he heard a recording of that performance, Toscanini asked, “Did I really learn and conduct such junk?”<sup>68</sup> Clearly, his interest had more to do with iron will than art, anti-fascist or not. But he was committed to performing the work, too, and with NBC spared no effort for the project. David Walter recalls:

[NBC] got the army to cooperate, because they microfilmed the stuff in Leningrad, and they sent copies of the microfilm on a whole series of planes, so in case one got shot down, another one would make it. . . . I think the score arrived at the latter part of one week in '43 [*sic.*], and we were all feverish about it. We all knew it was coming up, but nobody had seen the music. They hired an enormous staff, maybe twenty copyists, to sit down and start copying out the parts to the score. As a matter of fact, when we started the rehearsal on the Tuesday, before the Saturday, only some of the movements had been finished. There were all these guys, sitting, a page at a time, copying out the music. . . . They had quickly put together, from the microfilm, a score, and by Tuesday, the Old Man had learned the score—he really knew it, you know.<sup>69</sup>

The broadcast included appeals from Edward C. Carter, president of the Russian War Relief, Inc. Shostakovich telegraphed his sadness at not being able to attend. Although this was not one of Toscanini’s great musical successes, his performance was greeted with “shattering applause.”<sup>70</sup> Stokowski, undaunted, conducted the Seventh at the beginning of the next season.

But this was not the end of the controversy. Walter Toscanini discovered that someone had taken an off-air recording and was selling copies “like hotcakes.” “I went to see this man,” wrote Walter, “and in a half hour while I was there he

---

<sup>67</sup> “Symphony to Be Heard,” *The New York Times*, 29 June 1942, p. 11, col. 4.

<sup>68</sup> Marek, p. 234. A similar story is told by violist William Carboni in Haggin, p. 55. Shostakovich preferred Stokowski’s interpretation to Toscanini’s (Daniel, pp. 457–8).

<sup>69</sup> Interview with the author, 28 July 1993. The 19th of July was a Sunday, not a Saturday. Carboni’s recollection of this was slightly different in the details, but the idea is the same: “He got the score of the Shostakovich Seventh on Wednesday, and by Friday he had the whole thing memorized” (Haggin, p. 54). See also Sachs, p. 279.

<sup>70</sup> Downes, “Shostakovich 7th Has U.S. Premiere,” *The New York Times*, 20 July 1942, p. 15, col. 8.

received ten orders by phone for this symphony.”<sup>71</sup> It was thus decided that RCA would release an official recording; unfortunately, the acetate master from the broadcast was too poor. Walter Toscanini wrote to RCA’s Frank Walker:

The bad result of this matter is that my father wants now to make a regular recording of this symphony. I am against this idea because I know, as you probably know, that Mr. O’Connell promised some months ago to allow Mr. Stokowski to make a recording of this symphony, and it was also part of the deal between Mr. Stokowski and NBC a few weeks ago that my father will conduct the first performance on the air and that Mr. Stokowski will perform this symphony in the Fall and then make a recording of it. . . .

Yesterday morning my father asked me to ask the Victor Company, I quote: “if they are willing or not to make a regular recording of my performance of this symphony which has aroused such tremendous interest.” He knows our present difficulty but believes that we can afford to have in our catalog two different interpretations of this music just as well as we have many duplications of Brahms, Beethoven, Wagner, etc. . . .

I know very well that it is very important for us to get Mr. Stokowski quiet and in a good mood with the Company, but I think that it is also important that Mr. Toscanini feels the same way.<sup>72</sup>

This problem went right to the top. “We are in a jam again with Maestro Toscanini,” Sarnoff wrote the next day. At first he thought the plan unreasonable, but after reading Walter’s letter he worried that “if Toscanini is not satisfied in this situation . . . he will turn to recording with the Philharmonic Orchestra and Columbia.” They decided to go ahead with a recording session that Fall.<sup>73</sup>

Ironically, Toscanini ultimately decided to cancel. Walter Toscanini’s excuses seem contrived:

My father is very grateful to N.B.C. for what has been done to satisfy his desire to get a better recording of this symphony, but when I told him of the expense involved and I read the conditions imposed by Mr. Petrillo upon this recording, he felt that the company should not incur such an expense without some future possibility to recuperate in some way this amount.<sup>74</sup>

---

<sup>71</sup> Walter Toscanini to Chotzinoff, 22 July 1942, NBC Archives, box 372, folder 3.

<sup>72</sup> Walter Toscanini to Frank Walker, 22 July 1942, NBC Archives, box 372, folder 3.

<sup>73</sup> Sarnoff to Throckmorton, 23 July 1942, NBC Archives, box 372, folder 3.

<sup>74</sup> Walter Toscanini to Chotzinoff, 10 September 1942, NBC Archives, box 372, folder 3. Later, RCA released a recording taken from Toscanini’s original broadcast in Europe. Toscanini was also

The episode of the Shostakovich Seventh managed to fray the delicate relationship between the two conductors. It was already clear which of them NBC would favor when the time came to choose one or the other.

## 4

## SEASON 1942–43

The two most famous conductors in the world were now leading the same orchestra. Although they found each other distasteful—Toscanini referred to Stokowski as “that *orrible* man and *dishonest* artist”—they managed to avoid further overt disputes.<sup>75</sup> Indeed, Toscanini notified NBC that he would be willing to substitute any time Stokowski could not clear up his schedule, feeling that the season must be handled by the two of them alone.<sup>76</sup> At the same time, Toscanini, now seventy-five, was beginning to show his age, and the younger Stokowski gave the network a measure of security. On 23 February 1943, Walter Toscanini wrote Chotzinoff:

Today Father started his first rehearsals and he was in very bad shape. This morning (Monday) he felt particularly dizzy and weak, and he conducted half of the rehearsal with his body than his arm because he could not lift his right arm.

Fortunately enough, in the afternoon, he went to Dr. Stein and after two light applications of short-wave and galvano-therapy he felt better and was able to move the arm without great pain.<sup>77</sup>

The truth, of course, was that even though Toscanini conducted fewer concerts than Stokowski during 1942–43, he was the *de facto* resident music

---

asked to take part in a short propaganda film based on the Seventh Symphony which never materialized (Walter Toscanini to Chotzinoff, 2 February 1943, *ibid.*).

<sup>75</sup> Toscanini to Clare Conway, 2 December 1942, letters of Clare Conway. He continues, “I cannot look at his *stupid* face without shuddering!” See also Daniel, p. 459.

<sup>76</sup> Walter Toscanini to Chotzinoff, 8 May 1942, NBC Archives, box 372, folder 3.

<sup>77</sup> NBC Archives, box 372, folder 3.



director, while Stokowski spent a large amount of time on the West coast with the San Francisco Symphony and Los Angeles Philharmonic.<sup>78</sup>

For one thing, Toscanini now made final decisions regarding personnel. As soon as he agreed to return to NBC, the music staff directed its inquiries mainly to him. On 1 May 1942, Spitalny asked Walter Toscanini for his father's ideas for possible replacements for John Wummer, first flute, who had just defected to the New York Philharmonic. "I have signed up Harry Glantz for next season," he continued. "I should also like to engage the second trumpet player of the Philharmonic Orchestra, but will not negotiate with him unless I have your father's permission."<sup>79</sup> The music division also sought Toscanini's advice on the vacant first bassoon position at this time, the Burghauser incident still fresh in their minds. Later on in the 1942–43 season, when the musicians of the New York Philharmonic demanded an increase in pay, Toscanini—through his son—directed the staff to take advantage of the situation to strengthen the personnel of the NBC Orchestra:

Father told me that it seemed to him now is a good occasion for NBC to secure some of the men we plan to get from that orchestra like the second trumpet, the 'cello, etc. With this remark, it seems to me that he is giving us a free hand to make a raid on the enemy's position.<sup>80</sup>

NBC received no similar commands from Stokowski. And his grand schemes were now routinely dismissed by NBC management. In early 1942, the American Red Cross asked Stokowski to conduct a benefit concert on the West Coast, for which he proposed an "NBC Orchestra of Hollywood." This rather good idea was

---

<sup>78</sup> Daniel, p. 460.

<sup>79</sup> Spitalny to Walter Toscanini, NBC Archives, box 372, folder 3.

<sup>80</sup> Walter Toscanini to Chotzinoff, 23 February 1943, NBC Archives, box 372, folder 3. William Polisi's position at principal bassoon was replaced by his counterpart at the Philharmonic—the two in effect switched places (Sharrow, interview with the author, 23 April 1993).

refused by the network, citing costs.<sup>81</sup> In November 1942, Stokowski wrote Sarnoff to suggest an extra concert of American music and music composed by refugees. Trammell, who intercepted the message, initially was intrigued by the idea but also worried about the potential cost. Chotzinoff warned that “we should not give our listeners too much of Stokowski.”<sup>82</sup> Trammell wrote Stokowski:

The idea is an excellent one in itself. In fact, we had just such a program on the air last year with Frank Black conducting and Chotzi as commentator. . . .

I would hesitate to take this program away from Frank Black after he had popularized it last season, and was making plans for doing it sometime this season.

Although I appreciate your generous offer, I cannot help feeling, my dear Stoki, that both you and Mr. Toscanini should confine your broadcasts to the NBC Symphony Orchestra Sunday afternoon series. This series now possesses a unique dignity and represents, one might say, a kind of treasured scarcity to the public, which I feel might be disturbed by your or Mr. Toscanini's participation in other programs of a symphonic nature.<sup>83</sup>

The NBC to which Toscanini had returned in 1942 was quite different from the one he had left. The Red and Blue chains had been split, the divorce not entirely amicable. Although the Blue Network was still wholly owned by RCA, no one at NBC had any official connection with it. Since NBC-Blue had retained virtually all its programs, there was a strong possibility that the NBC Symphony might go there as well. A week after the Blue Network was established, NBC considered underwriting the Boston Symphony Orchestra. In a handwritten note to Frank Mullen, Sarnoff wrote, “Will you talk this over with Chotzie and let me know your

---

<sup>81</sup> Mullen to Stokowski, *ibid.*, box 88, folder 49.

<sup>82</sup> Stokowski to Sarnoff, Trammell to Chotzinoff, Chotzinoff to Trammell, *ibid.*, box 114, folder 15.

<sup>83</sup> Trammell to Stokowski, 7 December 1942, *ibid.*, box 114, folder 15.

views. Maybe the 'Red' would be interested in this if the Blue is to take over the NBC Symphony."<sup>84</sup>

No references in the NBC Archives reveal a specific decision by NBC to transfer the Symphony to the Red network, but that is what happened. If the Symphony had been left with the Blue Network, which was to be sold in 1943, it probably would have been cut during the transfer of ownership to Edward Noble, who, like William Paley, was more concerned with corporate competition than public service.

Toscanini also found his time slot changed for the 1942–43 season. For his guest appearances the previous year, NBC had managed to allocate the old Saturday evening slot even though the regular Symphony broadcasts were on Tuesdays. Now, however, with more limited options, NBC moved the broadcasts to Sunday afternoons from 5 to 6—a good slot, but no longer prime time.<sup>85</sup> NBC claimed this slot, "based on a large number of listeners' preferences," would "be most satisfactory for a program of its type."<sup>86</sup>

The 1942–43 season began with Désiré Defauw, conducting an all-French program on 27 September 1942.<sup>87</sup> The Russian conductor Nicolai Malko led the next two concerts, the second of which was an all-Russian program of works by

---

<sup>84</sup> 14 January 1942, *ibid.*, box 87, folder 24. The Blue Network began to broadcast the Boston Symphony when the NBC Symphony went to the Red. The Boston Symphony was always considered the "fall-back" orchestra if the NBC Symphony were to disappear.

<sup>85</sup> At CBS, at least, according to the CBS Rate Card from July 1940, Sunday afternoon hours were charged out at two-thirds the rate of evening hours (NBC Archives, box 75, folder 80).

<sup>86</sup> *This Is The National Broadcasting Company*, September 1942, NBC Archives, box 220, folder 42.

<sup>87</sup> Technically, NBC considered these concerts an extension of the Summer Symphony concerts, but the *Times* listed them as part of the regular season (*ibid.*; "Radio Music in the Air," *New York Times*, 27 September 1942, sec. 8, p. 8, col. 6).

Shostakovich, Liadov, and Rimsky-Korsakov. Erich Leinsdorf was up next, on 18 and 25 October, with an all-Austrian concert and a program that included Copland's *Music for Radio*, premièred by the CBS Radio Orchestra in 1937.

Toscanini's first concert on 1 November 1942 was a patriotic affair. For the first time in his career, he led an all-American broadcast. This included his first performance of Gershwin's *Rhapsody in Blue*, with Earl Wild, NBC pianist just inducted into the Navy, and Benny Goodman for the clarinet solo.<sup>88</sup> Also on the program were Charles Loeffler's *Memories of My Childhood*, Paul Creston's *Choric Dance* No. 2, and Morton Gould's *Lincoln Legend*. The musical world seemed stunned that Toscanini had chosen such a program, and Deems Taylor, president of ASCAP, wrote to express his gratitude. Toscanini replied that his motive for choosing the program was "not only a gesture of friendship to this great country, but [also] a purely musical one."<sup>89</sup> The audience gave him a loud ovation when he appeared on the stage and went on to cheer the American works. Rose Gershwin, mother of George, who had cabled her best wishes, was in the studio audience, along with Creston and Gould. NBC gave the program extra publicity,<sup>90</sup> but by contrast made "no great hullabaloo" over the American première of Kabalevsky's Second Symphony the following week.<sup>91</sup>

---

<sup>88</sup> Oscar Levant was originally slated for the solo, but Toscanini seemed "hesitant" about him and requested Horowitz to "have the courage to play this composition." Horowitz declined (Walter Toscanini to Chotzinoff, 10 September 1942, NBC Archives, box 372, folder 3).

<sup>89</sup> "Toscanini Explains," *New York Times*, 31 October 1942, p. 11, col. 1; "Wild to Play Gershwin," *New York Times*, 29 October 1942, p. 26, col. 7.

<sup>90</sup> Downes, "Toscanini Gives All-U.S. Program," *New York Times*, 2 November 1942, p. 16, col. 5; "Toscanini Performs 'Rhapsody in Blue'," *This Is The National Broadcasting Company*, November 1942, NBC Archives, box 220, folder 42.

<sup>91</sup> Downes, "Toscanini Offers New Russian Work," *New York Times*, 9 November 1942, p. 27, col. 1.

Stokowski's first concert of the season was on 15 November 1942, and was likewise an all-American program. Because of a 5:00 broadcast that day celebrating the seventh anniversary of the independence of the Philippines, the program was reduced to just a half hour. A composition by Morton Gould, his *Spirituals* for string choir and orchestra, was featured, along with *The Bright Land*, a twelve-minute composition for strings alone by Harold Triggs.<sup>92</sup> Stokowski's next two programs were more typical, with works of Beethoven, Wagner and Tchaikovsky, but his fourth concert on 6 December once again featured recent American compositions: the world première of Boston composer Alan Hovhaness's "Exile" Symphony (1937) and *Symphonic Rhumba* (1939) by Paul Lavalle, NBC staff arranger and composer. Also on the program were two of Stokowski's Bach transcriptions and Wagner's *Siegfried Idyll*.<sup>93</sup>

On 13 December, Stokowski got his chance with the coveted Shostakovich Seventh. Initial excitement over the symphony had died down, but demand for tickets was high and NBC extended the broadcast by a half hour to include the entire work. Stokowski divided the brass section in two antiphonal choirs to increase the effect, and gave a spirited reading.<sup>94</sup> Later, Stokowski conducted it in San Francisco with equal success.<sup>95</sup>

---

<sup>92</sup> Parmenter, "Stokowski's Broadcast," *New York Times*, 16 November 1942, p. 14, col. 3.

<sup>93</sup> "4th Stokowski Concert," *New York Times*, 7 December 1942, p. 23, col. 2; Daniel, p. 460.

<sup>94</sup> Parmenter, "Stokowski Conducts 7th," *New York Times*, 14 December 1942, p. 18, col. 1. Parmenter noted that Stokowski's version took three minutes longer than Toscanini's.

<sup>95</sup> Daniel, p. 460.

There was also another children's concert on Wednesday, 23 December, similar to the Thanksgiving concert of the previous season. Stokowski then left to vacation in California while Toscanini took the orchestra for the next six weeks.<sup>96</sup>

He began with a Brahms cycle, his first with the NBC Symphony, from 20 December 1942 to 24 January 1943, concluding with an extended broadcast of the Brahms Requiem with the Westminster Choir and soloists Vivian della Chiesa, soprano, and Herbert Janssen, bass. On 31 January, he led an all-Verdi concert, again with the Westminster Choir and Vivian della Chiesa, as well as Jan Peerce and Nicola Moscona. It was here that Toscanini first conducted his famous rendition of Verdi's *Hymn of the Nations*. Sachs calls this piece a "deservedly less-known Verdi work," written for London's International Exposition of 1862. It combines themes from *God Save the Queen*, the *Marseillaise* and *Garibaldi Hymn*, to which Toscanini added the Socialist *Internationale* and the *Star-Spangled Banner*; Toscanini also changed the text of the *Garibaldi Hymn* from "*Italia, patria mia*" ("Italy, my country") to "*Italia, patria mia tradita*" ("Italy, my betrayed country").<sup>97</sup>

Finally, Toscanini conducted another all-American program: Henry F. Gilbert's *Comedy Overture on Negro Themes*; Kent Kennan's *Night Soliloquy* for flute and orchestra; Charles Tomlinson Griffes's *The White Peacock*, and Grofé's *Grand Canyon Suite*. The famous theme from the Grofé had recently become well known as the theme song for Philip Morris cigarettes, and even in that day was considered trite.<sup>98</sup> Toscanini's sudden and quite temporary interest in American

---

<sup>96</sup> "The Week's Radio Concerts," *The New York Times*, 20 December 1942, sec. 8, p. 10, col. 5; Daniel, p. 460.

<sup>97</sup> Sachs, p. 283.

<sup>98</sup> Downes, "Toscanini Closes Concert Series," *New York Times*, 8 February 1943, p. 14, col. 6; Daniel, p. 459.

music may well have had more to do with competition with Stokowski than some new-found patriotism for his adopted country, but the increase in programming of American and Russian works was nationwide.<sup>99</sup>

Toscanini went on to appear with the Cincinnati and Philadelphia orchestras as Stokowski took over the NBC podium in February.<sup>100</sup> Stokowski's first concert of 1943 included the NBC premiere of Holst's *The Planets*. Stokowski conducted seven concerts that winter, with an American premiere of Prokofiev's *Alexander Nevsky* cantata, his transcription of Debussy's *Night in Granada*, and symphonies by Hindemith, Stravinsky, Vaughan Williams and Milhaud. Virgil Thomson wrote in the *New York Herald-Tribune* that with Stravinsky's Symphony in C, "Mr. Stokowski and the radio people have finally fulfilled a cultural obligation that in former times would have been considered a privilege of the non-commercial agencies."<sup>101</sup> Morton Gould continued to receive air time on NBC, with his settings of Chinese and Russian military songs.<sup>102</sup> Stokowski finished with his own orchestration of Mussorgsky's *Pictures at an Exhibition*, his adventurous programming having generated continued interest in the New York papers.<sup>103</sup>

---

<sup>99</sup> Horowitz, p. 182, Daniel, p. 459.

<sup>100</sup> Sachs, p. 280. Also, during that month (15 February) Walter Toscanini was hired by the NBC music department (he had already been employed by RCA) with a salary of \$4,940.00 per year (NBC Archives, box 373, folder 3).

<sup>101</sup> Virgil Thomson, "Stravinsky's Symphony," *New York Herald-Tribune*, 28 February 1943, sec. 6, p. 6, col. 1. "'Alexander Nevsky' In Premiere March 7," *New York Times*, 19 February 1943, p. 22, col. 4; Downes, "Stokowski Leads Hindemith Work," *New York Times*, 1 March 1943, p. 14, col. 1, and "Stokowski Offers Prokofieff Work," *New York Times*, 8 March 1943, p. 10, col. 3.

<sup>102</sup> "Gould Novelties Played," *New York Times*, 15 March 1943, p. 16, col. 7.

<sup>103</sup> Chotzinoff to Menser, 24 March 1943, NBC Archives, box 373, folder 3.

One of the first things Toscanini did when he returned for his final concerts of 1942–43 was to take the orchestra to the Naval Air Training Base in Lakehurst, New Jersey, for a USO show. He had been awarded a medal of valor for his band concerts at the front during the First World War; this was his first chance to perform for World War II troops.<sup>104</sup> Toscanini led just two regular broadcasts that spring. The first, on 4 April 1943, was filled with incidental works, seven in all, ending with Sousa's *Stars and Stripes Forever*.<sup>105</sup> The other offered Toscanini favorites: Beethoven's First Symphony, Kabalevsky's *Colas Breugnon* Overture, and Debussy's *La Mer*. Additionally there were two benefit concerts, the first on 24 March for the National Foundation for Infantile Paralysis, with the First Symphonies of Brahms and Beethoven and Wagner excerpts. President Roosevelt, himself a victim of polio, expressed his personal gratitude to Toscanini in an exchange of friendly letters.<sup>106</sup>

The second of Toscanini's benefits garnered even more attention. This was another War Bond concert, with Vladimir Horowitz in Carnegie Hall on Easter Sunday, 25 April. Admission was granted to those who bought bonds in denominations ranging from \$25 to \$50,000. The concert was all-Tchaikovsky, given from 4 to 6 P.M. with NBC picking up the second half of the concert in the usual broadcast time. The concert was sold out by 20 April, setting a record with

---

<sup>104</sup> "Toscanini to Lead NBC At Lakehurst March 17," *New York Times*, 15 February 1943, p. 10, col. 5.

<sup>105</sup> Walter Toscanini and Chotzinoff had the concert recorded by both RCA and NBC engineers with the idea of marketing a recording of lighter works, but to my knowledge this recording was never released (Walter Toscanini to Frank Walker, 24 March 1943, NBC Archives, box 372, folder 3).

<sup>106</sup> "President Praises Toscanini Concert," *New York Times*, 20 April 1943, p. 28, col. 4; Downes, "Toscanini Directs Benefit Concert," *New York Times*, 25 March 1943, p. 26, col. 3.



bond sales of \$10,190,045.<sup>107</sup> Toscanini's manuscript of *The Star Spangled Banner*, as included in the *Hymn of Nations* was also auctioned off during intermission for another \$1 million in bonds.<sup>108</sup> There was other excitement at the concert as well: one of the NBC cellists, Oswaldo Mazzucchi, slumped over in his chair during the "Pathétique" Symphony, and was then carried out by staff members. Mazzucchi recovered later that day.<sup>109</sup> The overall event was such a phenomenal success for the Treasury that Toscanini agreed to conduct the four more benefits the following summer.

Even though the 1942–43 season had been acknowledged as brilliant, NBC was again in a financial bind perhaps owing to the cost of splitting off the Blue Network. "We are cutting down to the bone," wrote Chotzinoff in May 1943. With an orchestra budget of over a million dollars annually, Spitalny nonetheless pinched pennies right and left: reducing the size of the orchestra for Stokowski's children's concert, saving fourteen musicians at \$29.50 each; bringing in temporary players to replace draftees; convincing Frank Black to spread a rehearsal over two days instead of one, saving \$300 in overtime, and so on. With virtually every concert there was a struggle with the conductors to keep the costs minimal. But Union demands pushed the net cost of the orchestra up every season. In both 1941 and 1942, for example, costs increased about \$25,000.

---

<sup>107</sup> "Toscanini To Give War Bond Concert," *New York Times*, 17 March 1943, p. 16, col. 4; *New York Times*, 20 April 1943, p. 31, col. 3; "\$10,190,045 Bond Sale for Toscanini Concert," *New York Times*, 22 April 1943, p. 48, col. 5.

<sup>108</sup> *New York Times*, 25 April 1943, sec. 2, p. 7, col. 4; Sachs, p. 280.

<sup>109</sup> "'Cellist Faints at Carnegie Hall But Toscanini Doesn't Miss Beat," *New York Times*, 26 April 1943, p. 21, col. 6. The article praises Toscanini for keeping the orchestra together during the mishap, but in truth, he was so myopic he probably missed the whole event.

Though the two networks were now wholly separate, NBC maintained its symbiotic relationship with the Blue Network: when Mischa Mischakoff went on vacation in the summer of 1943, for example, NBC borrowed a “Blue Man” for the six weeks and paid the network \$36.00 per week, saving \$164.00 weekly; and NBC continued to use members of the Blue Network orchestra as stand-by players.<sup>110</sup> Soon, however, NBC and the Blue would no longer be able to share musicians and supplies. On 30 July, the Blue was sold to Edward J. Noble, president of Lifesavers Candies, who would soon rename it the American Broadcasting Company.<sup>111</sup> In August, Chotzinoff wrote:

Following the sale of the Blue Network, the A.F. of M. insisted on a complete separation between the musicians of the NBC and the Blue. This of course nullifies the arrangement the Music Department of NBC made with Mark Woods [of the Blue Network], whereby we were to buy our additional men for the Symphony from the Blue. The new situation obliges us to engage the extra Symphony men on the Season's basis. . . .

We are also negotiating with the Blue for the use of our Library for a period of three months, following which the Blue expects to have its own library.<sup>112</sup>

Classical music programs were now seriously threatened. In January 1943, the network canceled a proposed show called *Frank Black Presents* as well as the show called *First Piano Quartet*. “We do not have enough serious music on NBC,” wrote Chotzinoff in the summer of 1943. “We are way behind Columbia in that field.”<sup>113</sup>

---

<sup>110</sup> Chotzinoff to Menser, 3 May 1943; Spitalny to Chotzinoff, 14 January 1943; Chotzinoff to Menser, 25 January, 24 March, 24 May and 24 July 1943, NBC Archives, box 373, folder 3; Helen Guy to John MacDonald, 28 January 1942, NBC Archives, box 96, folder 13.

<sup>111</sup> Form letter from Edgar Kobak on the Blue Network stationary, 3 November 1943, NBC Archives, box 114, folder 17. It took a couple months for the sale to be final. The note continues: “On October 12 FCC made public its approval of the sale. At 3 o'clock on Thursday afternoon, October 14, Mr. Noble handed Mr. Sarnoff a check and took over.”

<sup>112</sup> Chotzinoff to Wynn Wright, 27 August 1943, NBC Archives, box 373, folder 3.

<sup>113</sup> Chotzinoff to Menser, 24 July 1943, NBC Archives, box 373, folder 3.

NBC also cut costs by giving almost all the summer concerts to Frank Black. He began on 18 April 1943 with a program of Mozart and the “Symphonic Synthesis” from *Porgy and Bess*. Damrosch came out of retirement for a broadcast on 2 May. Other interesting broadcasts that summer included the contest-winner Delores Maurine Miller in a Wieniawski concerto, a Victor Herbert memorial program conducted by Frank Miller, NBC’s principal cellist, two programs of American compositions, and several single-theme broadcasts, including an all-Russian program and concerts of Dvořák, Mendelssohn, and Grieg.

The highlight of the summer, however, came with the four Treasury concerts directed by Toscanini (20 June, 18 and 25 July, and 19 September 1943), broadcast by short-wave to servicemen overseas. For these concerts, wrote David Ewen, Toscanini “compromised his savage artistic conscience by conducting radio programs of lighter classics for the armed forces overseas, since he felt that soldiers wanted lighter fare in their musical entertainment.”<sup>114</sup> The first of these was presented before an audience of women in the United States armed forces and a delegation of British Wrens. The President of Paraguay, Higinio Morinigo, attended, as did Señora Arroye del Rio, wife of the president of Ecuador, and a group of Latin-American diplomats including the American ambassadors to Paraguay and Cuba. Colonel Oveta Culp Hobby, director of the Women’s Army Auxiliary Corps, spoke during intermission.<sup>115</sup> The second concert was for an audience of soldiers, sailors, marines and Coast Guardsmen; acting Secretary of War Robert P. Patterson gave the intermission lecture.<sup>116</sup> The third was an all-

---

<sup>114</sup> Ewen, *The Story of Toscanini* (New York, 1951), p. 104.

<sup>115</sup> “Toscanini Directs Treasury Concert,” *New York Times*, 21 June 1943, p. 12, col. 5.

<sup>116</sup> “Toscanini Conducts For Fighting Forces,” *New York Times*, 19 July 1943, p. 13, col. 3.

Verdi concert, with soloists Gertrude Ribla, soprano; a young Nan Merriman, mezzo-soprano; Jan Peerce, tenor; Francesco Valentino, baritone, and Nicola Moscona, bass, featuring the entire third act of *Rigoletto*. The intermission speaker was Admiral Harold R. Stark, commander of the European naval forces, who took the opportunity to announce Mussolini's resignation. In response the audience gave Toscanini a prolonged ovation when he returned to the podium for the second half. Always annoyed by such demonstrations, Toscanini ignored the applause and began conducting right away, although he was "visibly moved by the news."<sup>117</sup>

The good news from Italy resulted in an extra concert on Thursday, 9 September from 6:00 to 6:30: "Victory, Act I," implying that "Victory, Act II and III" would follow the defeat of Germany and Japan. It opened with the first movement of Beethoven's Fifth Symphony, the "fate" motive having become an emblem of victory since it had the same rhythm as the Morse code for the letter "V". Then came Rossini's *Guillaume Tell* Overture and the Garibaldi Hymn, which Toscanini repeated, "as if to emphasize as earnestly as he could through music that this was what he believed." The miniature concert ended with Toscanini's arrangement of the *Star-Spangled Banner*, to which he sang along as he conducted. In the audience were only four people: his wife, his son, his cook, and the maid. The *Times* reported that "the maestro was anxious to know whether the concert would be short-waved to Italy. He beamed when he was assured that it would."<sup>118</sup>

The final War Bond concert, on 19 September, was an all-Bizet program, with Daniel W. Bell, Under-Secretary of the Treasury, as intermission speaker.

---

<sup>117</sup> "Toscanini Directs War-Bond Concert," *New York Times*, 26 July 1943, p. 14, col. 5, and *This Is The National Broadcasting Company*, September 1943, NBC Archives, box 220, folder 42.

<sup>118</sup> Taubman, "Toscanini, an Enemy of Fascism, Directs Radio Victory Program," *New York Times*, 10 September 1943, p. 6, col. 2.

After the Toreador's march from *Carmen*, which completed the program, the audience—consisting mostly of servicemen and filling every last seat in Studio 8-H—rose to its feet and applauded with “great enthusiasm.”<sup>119</sup>

Behind the scenes, NBC finally found a sponsor for the orchestra: General Motors. With the separation of the two NBC networks in late 1941, officials knew that the NBC Symphony was too big a burden for any potential owner to carry. “Sell the Symphony,” was the word sent down from the new Blue Network leadership.<sup>120</sup> The price was set for the 1942–43 season at \$300,000 for twenty-four broadcasts with Stokowski. NBC of course turned to General Motors first. Even though the network had been unsuccessful in luring GM a few years prior to this, there were new reasons why GM might be interested: Stokowski and the coming war. In September 1941, Royal wrote:

A long time ago, when we saw Paul Garrett [of General Motors], he said “Give me a program.” Stokowski is a program for him, not on the basis of high-class music, but as a background for General Motors to do a patriotic job. Under the national emergency, and probably under war, MORALE will be one of the biggest issues in the country. General Motors could use this program in a wonderful way for morale *without getting into politics*.

Some argument might be advanced that Stokowski and the orchestra is not for the masses, but that is not the case, because figures will show that there are many thousands attending symphony concerts in the various cities throughout this country. High schools are getting symphony orchestras, and Stokowski makes symphony concerts sound like musical comedy shows, because he is a great showman and he puts stuff into his programs that has appeal. As you probably know, Stokowski is the biggest seller of records for RCA. There is the Disney-Fantasia tie-up with Stokowski as conductor, as an added publicity feature, although I don't think anyone will feel he needs it.

Some company is going to start this MORALE show, and I think General Motors is the logical one to do it, because they are making a terrific amount of money. . . .

I don't think this is a show that should be sold on the basis of merchandising results, but rather on a public relations angle.<sup>121</sup>

---

<sup>119</sup> “Toscanini Directs War Bond Concert,” *New York Times*, 20 September 1943, p. 24, col. 6.

<sup>120</sup> “Blue Points,” 13 October 1941, NBC Archives, box 95, folder 61.

<sup>121</sup> Royal to Edgar Kobak, 10 September 1941, NBC Archives, box 83, folder 29.

General Motors, most likely persuaded by the recent sale of the New York Philharmonic broadcasts to United States Rubber, finally signed the contract on 16 June 1943.<sup>122</sup> The \$750,000 contract, announced to the public on 1 July, was for a full fifty-two weeks, starting with the Frank Black summer concert on the first of August.<sup>123</sup> There was no public outcry that NBC was retreating from its public service commitment; the *Times* focused its attention on the new-found philanthropy of American corporations:

Even if it is a result of the war and taxes, the sponsorship of these serious orchestras would seem a pretty good answer to the critics who scream that sponsors always just want to toot their own horns and never give a thought to public-service, educational offerings.<sup>124</sup>

General Motors made no secret that its sponsorship was a way to maintain a public profile while the factories built tanks and airplanes instead of cars:

The assignments General Motors has been given for the production of war materials for the armed forces of the United Nations have interrupted its normal contacts with its many friends and peacetime customers. General Motors is sponsoring the symphony as a means of assuring its customers whom it cannot now serve directly that General Motors is serving them in a larger way through its wartime production to speed the victory which will bring a resumption of our normal associations.<sup>125</sup>

The program was now called the *General Motors Symphony Of The Air*.

Chotzinoff, for one, was nervous:

The Symphony under General Motors sponsorship is going along nicely. I hear rumors that General Motors intends eventually to eliminate the name "NBC Symphony" and call the orchestra "General Motors Symphony of the Air." Such a substitution should not be permitted since it would destroy a trade-name that it took us four years and a great deal of money to build up. General Motors might

---

<sup>122</sup> "One Thing And Another," *New York Times*, 13 June 1943, sec. 2, p. 7, col. 7.

<sup>123</sup> "General Motors Becomes Sponsor Of Programs by NBC Symphony," *New York Times*, 1 July 1943, p. 21, col. 6, and "One Thing And Another," *New York Times*, 13 June 1943, sec. 2, p. 7, col. 7.

<sup>124</sup> "One Thing And Another," *New York Times*, 13 June 1943, sec. 2, p. 7, col. 7.

<sup>125</sup> Sloan, quoted in "General Motors Becomes Sponsor Of Programs by NBC Symphony," *New York Times*, 1 July 1943, p. 21, col. 6.

just as well change Mr. Toscanini's name to "Mr. General Motors." Besides if General Motors should give up the sponsorship of our orchestra next year or a year from now, we would have to begin from scratch again.<sup>126</sup>

For the most part, however, both companies were pleased with the new arrangement.

## 5

### THE GENERAL MOTORS SYMPHONY OF THE AIR

Sponsorship brought a whole new element to the symphony broadcasts, mostly as it concerned the ratings. Starting in the 1942–43 season, for the first time NBC received ratings for its sustaining shows month by month. The NBC Symphony had scored near the bottom of the NBC sustaining shows, with an average rating of 3.8 from November to July, representing about 17% of the audience share, on average.<sup>127</sup>

General Motors fretted over the low ratings throughout the season. It was caught in an understandable dilemma: it wanted to project a more dignified image than it would by sponsoring a "Jack Benny-type program," yet the NBC Symphony was not reaching enough listeners to be worth the expense. General Motors struggled to balance popularity with public service. By season's end, the corporation decided it "would rather stay on the symphony side and have a distinguished program rather than take a little higher rating for a more popular program and place General Motors on the level with other programs of that character." GM would continue the sponsorship, keeping "our eyes and ears open

---

<sup>126</sup> Chotzinoff to Wynn Wright, 27 August 1943, NBC Archives, box 373, folder 3.

<sup>127</sup> NBC Research Division, Hooper NBC Sustaining Program Report, Dec. 1942 to July 1943, NBC Archives, box 196, folder 1. Other NBC sustaining shows on these lists include *The Army Hour*, *University of Chicago Roundtable*, *Robert St. John*, *Longmire-News*, *We Believe*, and *The Catholic Hour*.

for an alternative.” But unless the Symphony showed some signs of matching the audience share of other “dignified” shows, said Sloan on 2 May 1944, “certainly we can’t afford to continue the symphony program but must move to a more popular type of thing as we can still keep within the standard that we are trying to set for all things in General Motors.”<sup>128</sup>

But the rating system was unreliable and often misunderstood. Howard Barlow—who had just moved from CBS to NBC to take Alfred Wallenstein’s place on *The Voice of Firestone*—observed that the statistical sample was always too small to get an accurate estimate of listenership.

What was originally claimed for the ratings was that they could show over a period of time certain prevailing trends. For example, they might indicate at the end of the year that sports broadcasts were relatively more popular than symphony music, or that comedy shows were relatively more popular than baseball. But then when they began to get those indices down to the point where each rating unit meant seven hundred and eighty thousand listeners, the method had run away with the original intent, the researchers themselves admitted that the figures were not reliable. But since they were being paid for their services, and since advertising agencies used these to their advantage (the agencies’ advantage) the researchers naturally couldn’t jeopardize their own interests by repudiating their own figures or the use of those figures.

These services really put music out of business on the air, because they showed that even if the figures were interpreted in the most favorable way, they still showed that there were fewer people in the United States who wanted to listen to music than there were people who wanted to listen to comedians and script acts and drama and drivel and mystery and all of that foolishness. Such radio fare attracted their attention more, they just plain liked it better than they did music, and music was gradually forced into the background in the radio entertainment business.<sup>129</sup>

At the start of the 1943–44 season, however, the outlook for the NBC Symphony could not have been rosier. One of the wealthiest corporations in the

---

<sup>128</sup> A. P. Sloan to Paul Garrett, 24 April 1944; Walter S. Carpenter to Sloan, 25 April 1944; Sloan to Carpenter, 2 May 1944, Archives of the General Motors Corporation, Hagley Museum and Library, Wilmington, Delaware, box 837.

<sup>129</sup> Barlow, interviewed by Frank Ernest Hill, March–May 1951, Columbia University Oral History Collection, pp. 134–35. Barlow gives a good example of the inadequacy of the rating systems of the time: Crossley reported that Orson Welles had a small audience on Sunday nights, but the *War of the Worlds* broadcast caused a furor out of proportion to what was thought to be its audience size (p. 133).



world was sponsoring the broadcast; the two most famous conductors in the world shared the podium and recorded for RCA-Victor; and the orchestra was making well-regarded contributions to the war effort. The government was so mindful of the orchestra's contribution that it started giving the musicians, in effect, draft deferments. David Walter recalls:

I received my 1-A notification [in 1943], and I showed up. But then they gave me a special notification, 2-B or something, for people involved in the war effort. In other words, if you worked in a munitions factory. They decided that all the employees of NBC—NBC and RCA—were vital to the war effort.<sup>130</sup>

General Motors first made its presence known to the public on one of Frank Black's summer concerts with an intermission lecture by GM vice-president Charles Kettering on 12 September 1943. Kettering was a regular speaker from the opening broadcast of the 1943–44 season, conducted by Toscanini that Halloween. GM took out an advertisement in the *Times* to welcome Toscanini back to the podium of "The General Motors Symphony of the Air."<sup>131</sup>

Not everyone was pleased with the new partnership. Olin Downes, while acknowledging the need for the support that sponsorship of the New York Philharmonic, the Metropolitan Opera, and the NBC Symphony provided, complained that Kettering's intermission talk destroyed the ambiance of the occasion:

And then, following [Toscanini's] memorable performance of the Haydn "London" symphony, came a long and totally unrelated speech, delivered from manuscript at a table placed on the stage, the issue being, for some unknown reason, the enterprise of the Panama Canal, the disastrous beginnings of de

---

<sup>130</sup> Interview with the author, 28 July 1993. In 1944, however, the government reclassified the employees of RCA and NBC—but even then, Walter reports, officials at NBC pulled some strings and convinced the government to defer drafting the players for "psychological reasons" since, as artists, they were "likely to be unstable." But, Erich Leinsdorf, who had succeeded Rodzinski at the Cleveland Orchestra, was drafted at the end of 1943 ("Leinsdorf to Enter Army," *New York Times*, 7 December 1943, p. 31, col. 2).

<sup>131</sup> *The New York Times*, 31 October 1943, sec. 2, p. 10.

Lesseps, and the later success of Colonel Gorgas, consequent upon the discovery of the germ-bearing proclivities of the female *Anopheles* mosquito.

This speech was not only inapropos and of excessive length; it was poor theatre; it was distressingly out of key with the atmosphere and, what was worse, was so inconsiderately timed that it cut into the period of Mr. Toscanini's performance [of Beethoven's Eighth Symphony] in such a way that for the first and only occasion on which he has appeared under the aegis of the National Broadcasting Company his performance was shut off the air before it was finished. . . .

Why any speech at all? Why not simply music?<sup>132</sup>

NBC and GM obviously needed to work out some details. Toscanini, however, curiously showed no signs of annoyance.

His second concert, simultaneously broadcast over WEAf and NBC's new experimental FM station, W2XWG, devoted to Soviet culture, opened with a performance of the *Internationale* and continued with works by Glinka, Liadov, and Kalinnikov. Toscanini continued his new focus upon American works with his first performance of Gershwin's *An American in Paris* on 14 November 1943. The Swedish composer Kurt Atterberg's Sixth Symphony was featured in the fourth concert a week later. Toscanini completed the first half of the season with all-Wagner and all-Mozart concerts on 28 November and 5 December, the latter with Mieczyslaw Horszowski as piano soloist.

Stokowski opened his part of the season with Bach transcriptions and William Schuman's *Prayer in Time of War*. Downes wrote that Stokowski's work represented "some of the finest conducting that we remember from him in the whole course of his distinguished career."<sup>133</sup> His third concert featured Creston's *Chant for 1942* and the Introduction and Ballet from Deems Taylor's *Ramuntcho*, along with Beethoven's Fifth Symphony. Later that week he conducted his last children's

---

<sup>132</sup> Downes, "Music By Radio," *New York Times*, 7 November 1943, sec. 2, p. 5, col. 1.

<sup>133</sup> Downes, "Stokowski Leads NBC in Bach Works," *New York Times*, 13 December 1943, p. 18, col. 2.

concert for NBC, again featuring light classical music as well as compositions by the children themselves.

All but one of his broadcasts featured the work of a living composer. On 2 January 1944 he conducted Howard Hanson's Fourth Symphony; the following week Copland's Short Symphony along with compositions by Brazilian composer Guarnieri; on 16 January works by Efrem Zimbalist, Virgil Thomson and Charles Sanford Skilton (d. 1941); Hindemith's *Nobilissima Visione* on 23 January 1944; Shostakovich's Prelude in E<sup>b</sup>-Minor, presumably orchestrated by Stokowski, on 30 January; and, most notably, the Schoenberg Piano Concerto on 6 February.

Although the Piano Concerto had been given privately in a two-piano version soon after Schoenberg had completed it in 1942, this was its first public presentation and the first performance with orchestra. Schoenberg's son-in-law Felix Greissle assisted Stokowski with the arrangements. They chose Edward Steuermann as pianist, and Stokowski managed to get extra rehearsals. Schoenberg considered the performance "great" and praised Stokowski in letters and telegrams.<sup>134</sup> Virgil Thomson wrote in the *Herald-Tribune*:

One cannot be too grateful to Mr. Stokowski for giving himself the trouble to prepare it and for paying his radio listeners the compliment of presuming their interest. It is an honor paid not only to one of the great living masters of music but to the American public as well, and the General Motors Corporation which sponsored the broadcast, should be proud of the event. . . .

Everyone gave his serious best to this serious and far from easy work. One came away almost not minding that it had been preceded by the inexcusably long and dull commercial plug that the N.B.C. hours sacrifice to commercial sponsorship.<sup>135</sup>

---

<sup>134</sup> Daniel, pp. 463–66.

<sup>135</sup> Thomson, *New York Herald-Tribune*, 7 February 1944, p. 10, col. 3.

But the dissonance of the Schoenberg had annoyed people at NBC. Greissle told Oliver Daniel, for example, that Toscanini had tried to prevent it.<sup>136</sup>

Stokowski also led a benefit for the National Foundation for Infantile Paralysis in Carnegie Hall on Saturday, 12 February, with several transcriptions, his familiar Toccata and Fugue in D Minor and the first concert performance of the aria *Tu mancavi a tormentarmi, crudelissima speranza*, by Antonio Cesti, arranged for orchestral strings. The program also included the *Liebestod* from *Tristan und Isolde*, Debussy's *La cathédral engloutie* and Tchaikovsky's Sixth Symphony, "by request."<sup>137</sup>

Stokowski repeated the Debussy for the broadcast the following evening, along with George Anthiel's Fourth Symphony and English composer George Butterworth's rhapsody *A Shropshire Lad*. The run of contemporary works continued the following week with Italian composer Daniele Amfitheatrof's *De Profundis Clamavi*. Stokowski's final concert on 27 February featured Brahms's Third Symphony and the Bach-Stokowski Passacaglia and Fugue in C Minor. Daniel rightly calls the 1943–44 Stokowski season "a veritable feast of modernity."<sup>138</sup>

Toscanini, meanwhile, had produced what was probably his most famous symbol of his war effort: the movie of his rendition of Verdi's *Hymn of the Nations*, complete with his emendations as well as a new insertion of *The Internationale*, along with the overture to *La forza del destino*. According to Sachs, the US Office of War Information asked him to donate his work in the creation of a

---

<sup>136</sup> Daniel, p. 467.

<sup>137</sup> "Stokowski Conducts for Paralysis Fund," *New York Times*, 13 February 1944, p. 43, col. 6. The Debussy, presumably, was also transcribed for orchestra by Stokowski.

<sup>138</sup> Daniel, p. 462.

propaganda film to be shown in the liberated parts of Europe. Toscanini, who had already rejected offers of up to \$250,000 to appear in films, accepted and began work in December 1943. The film also shows Toscanini at home, listening to his phonographs and working at the piano. The movie was completed the following summer, and the musicians who played in it, along with a “selected list of General Motors executives,” were given a private showing in the Newsreel Theatre in Radio City in August 1944. It remains one of the best records of Toscanini’s conducting style.<sup>139</sup>

Toscanini had six remaining NBC broadcasts. The second of these, on 12 March 1944, was another all-Russian concert with works by Mussorgsky, Tchaikovsky, and Shostakovich’s First Symphony. The Shostakovich can be heard on the RCA Gold Seal Toscanini Collection reissue (BMG 09026–60323–2), a recording that illustrates Toscanini’s crisp interpretation of the music, the barren acoustics of Studio 8–H, and the skill of the individual players in the many solo passages. The next two concerts featured typical Toscanini repertoire—the *Queen Mab* scherzo, the overture to *Oberon*, *The Moldau*, Haydn’s Symphony No. 92, *The Pines of Rome*—but after that he turned to less customary fare. On 2 April he conducted Gershwin’s Piano Concerto with Oscar Levant as soloist, and Jascha Heifetz made his first appearance with the NBC Symphony the following week in the Mendelssohn concerto.

The regular season ended with two further benefits, the first another War Bond concert at Carnegie Hall sponsored by American Federation of Musicians Local 802. Tickets to this concert were given to those who purchased \$25 to

---

<sup>139</sup> Sachs, p. 283; Horowitz, pp. 179–80; Chotzinoff to Thomas McCray, 23 August 1944, NBC Archives, box 373, folder 3. A copy is preserved at the Museum of Television and Radio, New York; excerpts are to be seen on the videotape documentary by Sachs, *Toscanini: The Maestro* (BMG Video 60341–3–RG, 1985).

\$25,000 in bonds; the cheaper seats sold out in days. Toscanini himself bought bonds to get a box for his wife and friends, and more than half of the members of the orchestra participated in the scheme. The hall was fully booked by concert time, with \$6,422,150 worth of bonds sold. The concert proper consisted of three symphonies: the Brahms First; the Tchaikovsky Sixth and the Beethoven Fifth.<sup>140</sup>

The second benefit was perhaps the grandest event in the history of the orchestra. This was a gala on 25 May for the Red Cross in Madison Square Garden, featuring the combined forces of the NBC Symphony and the New York Philharmonic, a 600-voice chorus, and soloists Zinka Milanov, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor; Leonard Warren, baritone; and Nicola Moscona, bass. NBC managed the entire event and broadcast the concert to Europe via shortwave.<sup>141</sup> The program consisted of yet another rendition—the last—of Verdi's *Hymn of the Nations*, along with excerpts from act III of *Rigoletto* and Toscanini's typical Wagner excerpts. Additionally Toscanini conducted his arrangement of the national anthem and what Downes described as a “wildly exciting performance by the combined orchestras of Sousa's ‘Stars and Stripes Forever,’ which became almost the accompaniment of the applause and the cheers of the thousands who packed the hall.” Madison Square Garden, decked with American flags and Red Cross banners, had two new boxes constructed especially for the occasion; in all, 18,000 attended, generating more than \$100,000 for the Red Cross. At intermission Mayor La Guardia auctioned off Toscanini's baton for

---

<sup>140</sup> “Bond Concert Seats Sold,” *New York Times*, 21 March 1944, p. 16, col. 2; “Bond Concert Seats Available,” *New York Times*, 22 March 1944, p. 17, col. 1; “Toscanini, 77, Buys Box For Own Bond Concert,” *New York Times*, 25 March 1944, p. 13, col. 2; “Bond Concert Sold Out,” *New York Times*, 18 April 1944, p. 24, col. 4; and Downes, “Toscanini Directs War Bond Concert,” *New York Times*, 19 April 1944, p. 27, col. 1

<sup>141</sup> Chotzinoff to Menser, 25 May 1944, NBC Archives, box 373, folder 3.

\$11,000 and 100 autographed copies of the souvenir program for \$100 each. The concert broke Toscanini's previous record for the most money earned from the sale of tickets for any single performance of serious music.<sup>142</sup>

Toscanini had reached the pinnacle of his public acclaim. Yet it was also at this juncture that his maneuvers to oust Stokowski peaked. It was their final battle.

Toscanini had a history of eclipsing rival conductors, and now he turned on Stokowski. Virgil Thomson at the *Herald-Tribune* had begun to suspect by the end of the season that Toscanini and NBC were growing tired of Stokowski:

The radio, as always, had been copious in its presentation of all sorts of music, ancient and modern, rare and familiar. The most spectacular program gesture in the field of broadcasting was the playing by Leopold Stokowski and the NBC Symphony Orchestra (ordinarily the most conservative outfit in radio) of one or more contemporary works on all but one of his Sunday afternoon hours for 11 weeks running. The aggregate impact of this modernity (some of it the real stuff, too, with no punches pulled) would seem to have brought about a reprimand from institutional executives. There has been constant rumor since that Mr. Stokowski would not be asked to renew his contract another season if he insisted on so much modernism. I have no idea to what length Mr. Stokowski or his employers will carry intransigence in the matter but it seems certainly desirable that a compromise be reached whereby the orchestra's public be not deprived of a valuable and progressive series of programs and the commercial sponsors of these may continue to enjoy both the services of a brilliant musician and the very real intellectual prestige that his modernist policy has brought them.<sup>143</sup>

Less than a month later, on June 12, Trammell announced that Stokowski would not be returning for the 1944–45 season. Another executive suggested that the reason was that NBC wanted to go back to the system of a main conductor and

---

<sup>142</sup> "Toscanini to Lead 200 For Red Cross," *New York Times*, 5 April 1944, p. 17, col. 1; "Red Cross Concert Gets Extra Boxes," *New York Times*, 12 April 1944, p. 18, col. 1; Downes, "Toscanini Directs 2 Orchestras, 600-Voice Chorus for Red Cross," *New York Times*, 26 May 1944, p. 121, col. 6; and "18,000 Pack the Garden for Event That Nets \$100,000—Maestro's Autographs and Auction Bring \$21,000 More," *New York Times*, 26 May 1944, p. 21, col. 7. Even though the previous benefit concert earned more, its money came from the sale of bonds, not tickets.

<sup>143</sup> Thomson, "Postmortem: Modernism on the Radio," *New York Herald-Tribune*, 14 May 1944, sec. 4, p. 5, col. 1.

short stints by guests.<sup>144</sup> But that Stokowski's departure was the result of a feud was no secret anywhere. *Time* magazine wrote:

Behind the blow that knocked British-born, Irish-Pole Stokowski over Radio City's ropes was the fine Italian fist of his onetime pal, spry bantamweight Arturo Toscanini, 77. The blow was the culmination of a friendship that has gone sour. . . .

Last week's announcement solemnly promulgated the theory that it is undesirable for the NBC Symphony to divide its season between two conductors of such widely differing methods. (It noted no objection, however, to the Philharmonic Orchestra's Eugene Ormandy and the London Symphony's Malcolm Sargent, both of whom will share the NBC podium next year with Maestro Toscanini.)<sup>145</sup>

Thomson later recalled:

When Stokowski, his associate, jeopardized his usefulness to the National Broadcasting Corporation, presumably by playing too much modern music, a severance was made in Toscanini's name on the pretext that having two conductors was bad for the orchestra. At this point I called attention to the fact that for half the week the NBC was a house orchestra anyway, and to the further fact that Leopold Stokowski had never been bad for any orchestra—in effect calling Toscanini a liar. Executives telephoned, of course; but the paper declined apology and stuck with me. There was rumor also that The Old Man would challenge me to a duel. He did not; he merely broke with Eugene Ormandy, whom he knew to be my friend.<sup>146</sup>

It was Chotzinoff who called up Thomson to demand “an apology or correction.” He refused, but offered to print any response Toscanini might submit. Toscanini, not surprisingly, did nothing, and that was the end of the matter.<sup>147</sup> The normally-unflappable Stokowski was naturally angry over his dismissal:

If I am an acceptable American conductor who enjoys bringing music of American composers to the American public, it would seem fair that I should have the same consideration as a conductor who has not made himself an American citizen and who very seldom plays American music and who ignores the inventions and new methods of broadcasting, which have mainly developed in the United States. In one sentence, it is the *old* trying to stop the *new*—Europe trying to dominate America. There is a great principle involved in all this. The people of the United States have the right to hear the music being

---

<sup>144</sup> Daniel, pp. 467–68.

<sup>145</sup> “Maestro's Furioso,” *Time*, 19 June 1944, p. 71.

<sup>146</sup> Thomson, *Virgil Thomson* (New York, 1966), p. 399.

<sup>147</sup> Daniel, p. 469.



composed by young talented Americans as well as the great music of all countries composed by great masters. The radio stations are permitted by the Government to use certain wave lengths. This gives the radio stations *privileges* and also demands of them to fulfill their *responsibilities* to the American people. No one is saying that I do not know how to conduct—they are only saying that I use methods different from the old European tradition formed in pre-radio days.<sup>148</sup>

One can only imagine the impact Stokowski might have made with the NBC Symphony over the next decade. Instead, he assembled a new ensemble called The New York City Symphony Orchestra as a way “of getting back at NBC,” then in the 1950s went on to a long and successful stint as conductor of the Houston Symphony.<sup>149</sup>

Frank Black took most of the summer concerts, with an all-Beethoven concert on 16 April with Robert Casadesus in the “Emperor” Concerto; an all-Rachmaninov program the following week; Mischakoff in the first Wieniawski concerto the week after; Morton Gould’s *American Suite* on 21 May; the première of Italian composer Menotti Salta’s symphonic ballet *Mirage* on 4 June; a concert with sixteen-year-old Byron James in the Beethoven Fourth Piano Concerto on 9 July; one with NBC players Edward Vito, harpist, and Carmine Coppola, flutist, in the Mozart Flute and Harp Concerto, K. 299, the week after; the next week, an all-American concert with works by Meredith Willson, Deems Taylor and George Gershwin; and a concert with Marian Anderson singing several spirituals on 15 October 1944. In all, Black conducted twenty-four Sunday concerts during the off-season with the NBC Symphony, as many as Toscanini and Stokowski together had conducted during the regular season.

---

<sup>148</sup> O’Connell, p. 305.

<sup>149</sup> O’Connell, p. 306; Daniel, pp. 476–77, 646.

Toscanini also made several appearances that summer, “interrupting his vacation,” as the *Times* put it, to participate in the Fifth War Bond Campaign.<sup>150</sup> In the euphoria following the Normandy Invasion, he conducted two concerts of light works, on 25 June and 2 July.<sup>151</sup> Then there were two other appearances, on 27 August and 3 September, dedicated to the Allied forces overseas and reaching them by shortwave through cooperation with the Armed Forces Radio Service.<sup>152</sup>

A California women wrote to Toscanini to express her gratitude for these concerts which she could share with her son overseas. “We feel close together each Sunday during your program, as we both listen,” she wrote.<sup>153</sup> More poignant still is this tragic letter:

Dear Mr. Toscanini -

My momy told me that I would never see my daddy again because he was hurt by the bad men in Italy. My daddy told me that he never enjoyed anything as much as your recording of the Eroka simfony by Batovon. Would you please play it some Sunday afternoon. Please say when you will play it by writing it in the newspaper so my daddy will know.

“JIMMY”<sup>154</sup>

Toscanini, for his part, understood the political impact of the music he conducted; in November 1943, Walter Toscanini wrote to Charles O’Connell to hurry up with the release of his records, in part because of their political associations:

---

<sup>150</sup> “Toscanini Aids Bond Drive,” *New York Times*, 15 June 1944, p. 16, col. 1.

<sup>151</sup> During the invasion, the network had to be in constant readiness to cut in to any program with a news flash. Chotzinoff later praised the music department staff for doing “an excellent job during the Invasion days, working long stretches and getting little sleep” (Chotzinoff to Menser, 23 June 1944, NBC Archives, box 373, folder 3).

<sup>152</sup> Chotzinoff to McCray, 23 August 1944, NBC Archives, box 373, folder 3.

<sup>153</sup> Mrs. Barton V. Yates to Toscanini, reprinted in *Symphony Notes*, 22 October 1944.

<sup>154</sup> No date, NBC Archives, box 372, folder 3.

Father . . . desires that they be put on the market as soon as possible, claiming the reason for his eagerness the political implication that this music [*Götterdämmerung*] carries, in describing the downfall of the militaristic genius of Germany, with all his Gods and semi-Gods.<sup>155</sup>

At the end of the war, writer Cecil Johns wrote a biography of Toscanini for *International Musician* in which he stated outright that Toscanini was “so much a part of our lives, political as well as musical, that he seems the very essence of humanity.”<sup>156</sup>

## 6

### TOSCANINI ALONE

Toward the end of the war the need for soldiers actually increased, and NBC Symphony players began to be drafted again. The shortage of manpower was felt everywhere, and it was virtually impossible to replace drafted players. NBC began hiring extra players on a concert-to-concert basis to fill in the holes in the orchestra, but this was not a permanent solution to the problem.<sup>157</sup> It was in this context that the youngest member of the orchestra, 16-year-old Bobby La Marchina, was hired for the 1944–45 season; La Marchina was a native of St. Louis and a veteran of the Curtis Institute, the Paris Conservatoire, and a student of Emanuel Feuermann and Gregor Piatigorsky. La Marchina, one of several players in the orchestra who took up the baton, went on to a successful career, most notably as the music director of the Honolulu Symphony and Hawaii Opera from 1967–79.<sup>158</sup>

---

<sup>155</sup> W. Toscanini to O’Connell, 26 November 1943, NBC Archives, box 372, folder 3.

<sup>156</sup> Quote reprinted in *Symphony Notes*, 28 October–2 December 1945, p. 2.

<sup>157</sup> Chotzinoff to Campbell, 24 February 1944, NBC Archives, box 373, folder 3.

<sup>158</sup> “‘Cellist, 16, to Play on Radio With Toscanini; St. Louis Boy Won Music Scholarship at 7,” *New York Times*, 10 October 1944, p. 20, col. 3; Samuel Kaufman, “The Youngest,” *Symphony*

Another new member was Milton Katims, viola soloist and assistant conductor at Mutual, who succeeded Primrose and did some conducting starting in November 1944. The circumstances of Katims' appointment were unusual:

I was in the unique position at NBC of playing in the orchestra only when Toscanini conducted. The reason for this was that, when I began conducting at NBC, the union didn't want me playing in the orchestra anymore. I explained that I had joined the orchestra expressly to learn conducting by sitting in front of that wonderful man. So they made an exception: I could play, but only under him.<sup>159</sup>

Thenceforth Katims assisted Toscanini and conducted other such weekly programs as the half hour of dinner music broadcast on Wednesdays from 6:15 to 6:40.

That summer, too, the orchestra's librarian, Howard Keressy, left NBC for the New York Philharmonic and was replaced by Jimmy Dolan, an NBC staff member since 1942. Dolan was introduced in an article in *Symphony Notes*; after the orchestra disbanded he became Toscanini's personal librarian.<sup>160</sup>

*Symphony Notes*, begun in October 1944 and published weekly, presented features on forthcoming NBC Symphony concerts. The program notes were well written and useful—giving a detailed synopsis of *Fidelio*, for example, before its broadcast on 10 and 17 December. *Symphony Notes* was offered free upon request and was quite popular. NBC encouraged the copying and quoting of *Symphony Notes*, especially in public schools and colleges, which asked for them by the hundreds. One fan wrote in to tell of a Listening Club he had formed around the NBC Symphony broadcasts and the *Symphony Notes*. The publication continued

---

*Notes*, December 1944. Cellist Edmund Kurtz also joined the orchestra at this time, sitting at the first desk with Frank Miller (*Symphony Notes*, January 1945).

<sup>159</sup> Katims, in Haggin, p. 222.

<sup>160</sup> Chotzinoff to Menser, 23 June 1944, NBC Archives, box 373, folder 3; Kaufman, "Jimmy on the Job," *Symphony Notes*, May–June 1945.

until General Motors withdrew its sponsorship of the orchestra two seasons later.<sup>161</sup>

The first issue of *Symphony Notes* announced plans for the upcoming season, which would start with a nine-week-long Beethoven cycle.<sup>162</sup> Later it would introduce the guest conductors for the season: Malcolm Sargent, director of the London Philharmonic, making his first appearance in America, and Eugene Ormandy. The big-name soloists for the season were Artur Schnabel and Rudolf Serkin; Kettering continued his intermission talks, and Ben Grauer was now the announcer for the program. Toscanini had made the plans for NBC to execute, though now the network ran them by General Motors first.<sup>163</sup>

The first concert, on 22 October 1944, featured the First and Eighth Symphonies. Schnabel appeared the next week in the Third Piano Concerto. Anja Dorfmann gave the First Piano Concerto two weeks later, and Rudolf Serkin played the Fourth Piano Concerto on 26 November. This particular Beethoven cycle focused on the chamber music (movements from Quartets op. 59, 130 and 135, as well as the entire Septet, op. 20) played by the strings; the Fourth, Fifth, Sixth and Ninth Symphonies were not to be heard. The cycle ended with Toscanini's first American *Fidelio*, spread over the broadcasts of 10 and 17 December, with seven soloists and a mixed chorus of forty directed by Peter Wilhousky. The spoken dialogue was omitted but there had been a complete synopsis in *Symphony Notes*.

---

<sup>161</sup> All the issues of *Symphony Notes* can be found in the NBC Archives, box 220, folder 14.

<sup>162</sup> *Symphony Notes*, October 1944.

<sup>163</sup> Chotzinoff to R. H. White, General Motors, 10 July 1944, NBC Archives, box 373, folder 6. GM also officially renewed its contract with the NBC Symphony, covering 52 weeks, including 24 with Toscanini, Ormandy and Sargent (R. H. White to Chotzinoff, 12 July 1944, *ibid.*).

This was the first complete opera Toscanini had given at NBC and the first of seven operas he would conduct over the next decade.<sup>164</sup>

Eugene Ormandy led the NBC Symphony for the first time on 24 December 1944, presenting the Corelli *Christmas* Concerto; Ormandy's arrangement of a J. C. Bach Sinfonia for Double Orchestra; excerpts from Berlioz's *L'Enfance du Christ*, with Joseph Laderoute, tenor; and Stravinsky's *Firebird* Suite. Ormandy's second concert, on New Year's Eve, was equally varied, with an Ormandy arrangement of Handel Orchestra Concerto in D Major (op. 3, no. 6); Mozart's "Haffner" Symphony, K. 385; the Barber Second Essay for Orchestra (1942); and Wieniawski's Second Violin Concerto with Erica Morini. On 7 January 1945, he chose the "Preludio" from Villa-Lobos's *Bachianas brasileiras* No. 1; the First Symphony by young Soviet composer Tikhon Khrennikov; the scherzo from Mendelssohn's Octet; and the *Tales From the Vienna Woods*. Ormandy's final concert a week later was an all-Brahms program, including the *Academic Festival* Overture and the Second Symphony. Though Ormandy had been limited to two rehearsals per week instead of the customary three, his tenure was altogether successful.<sup>165</sup>

Toscanini returned on 21 January 1945 with an all-Russian program that included two favorites, Kabalevsky's overture to *Colas Breugnon* and Tchaikovsky's *Manfred* Symphony. His second concert was all-Dvořák, with the *Scherzo Capriccioso* and the Cello Concerto featuring Edmund Kurtz, new member of the orchestra. On 4 February 1945 there was a mixed program of Cherubini,

---

<sup>164</sup> *Symphony Notes*, October and November 1944. Several recordings were made from this cycle, including the concertos with Rubinstein and Serkin, and *Fidelio*. On 18 December, Toscanini recorded the *Creatures of Prometheus* overture with the NBC Symphony in Studio 8-H.

<sup>165</sup> Chotzinoff to Menser, 19 January 1945, NBC Archives, box 373, folder 3.

Mozart, Berlioz, and Wagner, followed the next week with an all-Debussy program: selections from *Ibéria*; the *Prélude à "L'Après-midi d'un faune;"* and *La Mer*.

Malcolm Sargent made his debut on 18 February with Elgar's *Cockaigne* Overture and Dvořák's Seventh Symphony. The next day, Toscanini took the orchestra to Carnegie Hall for another benefit for the National Foundation for Infantile Paralysis. Vladimir Horowitz played the Brahms Second concerto, not the "Emperor" as previously announced; the appearance of the two great musicians together was said to have created "an excitement and tension rarely encountered in the concert hall." Works by Ravel, Weber and Mussorgsky completed the program.<sup>166</sup>

Sargent's English program of 25 February was quite remarkable, with selections from Handel's *Water Music* and the Elgar Violin Concerto with Yehudi Menuhin. The following week, he led Vaughan Williams's *Wasps* overture and Sibelius's First Symphony, completing his series on 11 March with the ballet music from Holst's opera *The Perfect Fool*, John Ireland's *London* Overture, and Walton's Viola Concerto with William Primrose returning to Studio 8-H as soloist. Sargent became quite popular with the orchestra and the Walton concerto with Primrose was a huge triumph.<sup>167</sup>

Toscanini took the last three concerts of the season, beginning 18 March: Schumann's "Rhenish" Symphony, the Scherzo from Mendelssohn's Octet, and Gershwin's *An American in Paris*. The next broadcast consisted of the overture to

---

<sup>166</sup> Downes, "Sargent Conducts First Time in U.S.," *New York Times*, 19 February 1945, p. 22, col. 2; "Toscanini to Conduct for Paralysis Fund," *New York Times*, 21 December 1944, p. 17, col. 2; "Horowitz Plays Brahms Concerto," *New York Times*, 20 February 1945, p. 23, col. 1.

<sup>167</sup> Downes, "Sargent Conducts Music of Britain," *New York Times*, 12 March 1945, p. 22, col. 5.

*The Marriage of Figaro*, Haydn's Symphony No. 98 in B<sup>b</sup> Major, and a second reading of Kabalevsky's Second Symphony. The last concert, 1 April 1945, consisted of the second act of Gluck's *Orpheus and Eurydice*, with Nan Merriman as Orpheus, and the closing chorus of Bach's St. Matthew Passion, with Peter Wilhousky's singers.

Toscanini had made two non-NBC appearances that season, conducting the New York Philharmonic for the last time on 13 January; and he journeyed to the west coast for the first time to lead the Los Angeles Philharmonic on 19 April. During the *Invitation to the Dance* Waltz, a barefoot woman ran onto the stage and began to dance, forcing Toscanini to stop the orchestra while she was taken away to a psychiatric hospital.<sup>168</sup>

On 12 April President Roosevelt, visiting his Warm Springs resort in Georgia, suffered a massive cerebral hemorrhage and died less than three hours later. Roosevelt had kept a steady hand at the helm during the turbulent Depression and war years. He was the first president to make effective use of radio through his weekly comforting Fireside Chats. His death was mourned more deeply than any other president between Lincoln and Kennedy.

Roosevelt was, ironically, less than a month from achieving one of his greatest goals, victory in Europe. The NBC Symphony gave "Victory, Act II," on 8 May. Broadcast nationwide and to the troops abroad, the concert featured the complete Beethoven Fifth and a star-studded line-up of soloists who had agreed to appear at a moment's notice: Fritz Kreisler, Laurence Melchior, Artur Rubinstein, and Helen Traubel.<sup>169</sup>

---

<sup>168</sup> Sachs, p. 287.

<sup>169</sup> Chotzinoff to Menser, 18 May 1945, NBC Archives, box 373, folder 3.



During the season RCA-Victor and Columbia records finally agreed with James C. Petrillo of the American Federation of Musicians to a plan to end the two-year-old ban on recordings; a musician's trust fund would be established to aid those displaced by recordings. Supplies of Vinylite and shellac were on the increase after the war, and the stage was set for a boom in all sectors of the music industry.<sup>170</sup> RCA-Victor had a large backlog of Toscanini recordings, as well as transcriptions of many broadcasts, and prepared to release several records. Walter Toscanini assured Petrillo that the recordings had all been made before the ban and that the orchestra had been paid in full, but Petrillo refused to allow RCA to retake corrective passages. As RCA-Victor spend hundreds of hours trying to improve the quality, Toscanini grew angry over the delays.<sup>171</sup> In the summer of 1943 RCA sent clippings to demonstrate how hard they were promoting the Toscanini records and how successful they were in terms of royalties, but Walter replied rather acidly:

Dear Charlie:

Thanks for your thoughtfulness in sending me the portfolio containing all the advertisements etc., although I got most of them at the time they were published.

Unfortunately my father tells me that he is not impressed by advertising or royalties, nor by the opinions of other people on the quality of his recordings but what he cares about most is to get a perfect reproduction of his interpretations and he knows now that this can be done.<sup>172</sup>

During the ban RCA had released dozens of records from off-air transcriptions of the Toscanini/NBC Symphony Orchestra concerts. It was a relief to make new recordings again, and that spring RCA-Victor held sessions with the

---

<sup>170</sup> Barnouw, *The Golden Web*, p. 218.

<sup>171</sup> See letters in NBC Archives, box 372, folder 3, from 11 August 1942 to 20 September 1943.

<sup>172</sup> O'Connell to Walter Toscanini, 19 August 1943; Walter Toscanini to O'Connell, 23 August 1943, NBC Archives, box 372, folder 3.

orchestra in Studio 8-H several Fridays in a row from 18 May to 28 June (a Thursday), and on 9 August. The first session was devoted to Gershwin's *An American in Paris* and Sousa's *El Capitán* and *Stars and Stripes Forever*, both arranged by Toscanini; these have been restored for the RCA-Victor Gold Seal Arturo Toscanini Collection (v. 38, BMG 09026–60307–2). Toscanini's brisk recording of the Gershwin demonstrates a surprising mastery, perhaps even an affection for the music; his Sousa is bombastic and militaristic, as though for soldiers returning from war. Other pieces recorded at this time were Haydn's Symphony No. 98; Weber's Overture to *Der Freischütz*; Beethoven's *Leonore* No. 3 and *Coriolan* overtures; the Scherzo from Mendelssohn's octet; several Rossini overtures; Act I of *Fidelio* with Rose Bampton; Mozart's "Jupiter" Symphony; the Overture to Verdi's *La forza del destino*, and *The Skater's Waltz*. On 9 August Ania Dorfmann returned to record Beethoven's First Piano Concerto.<sup>173</sup>

For the other shows at NBC, because of the shortage of players, Chotzinoff had to bring in outside musicians and groups. In January, for example, he obtained the rights for the American premières of a Shostakovich string quartet and piano trio, planning to use famous guest soloists.<sup>174</sup> He also put together a new series called *Orchestras of the Nation*, a weekly show presenting concerts by different metropolitan orchestras beginning on 24 March 1945 with a series of five concerts

---

<sup>173</sup> Ray Burford, *A Select Discography*.

<sup>174</sup> Chotzinoff to Menser, 24 January 1945, NBC Archives, box 373, folder 3. It is unclear whether this concert ever occurred.

by the Chicago Symphony. The series was quite popular, and continued on the network until 1950.<sup>175</sup>

Indeed, music still dominated NBC's weekly schedule. On Sundays, in addition to the General Motors Symphony of the Air, there were: the Westinghouse program with John Charles Thomas, baritone; just before the NBC Symphony there was a record show sponsored by RCA-Victor called *Music America Loves Best*, and in the evening Bayer Aspirin sponsored a half-hour show with concert orchestra, choir, and soloists called the *American Album of Familiar Music*. On Mondays from 8:30 to 9:00 P.M. there was the famous *Voice of Firestone* with Howard Barlow; the Bell Telephone Hour with Donald Voorhees; and the Carnation Contented Hour, with Percy Faith conducting. Tuesdays there was a variety show called *Roy Shield & Co.*, named after its conductor; Wednesdays, Milton Katims conducted the NBC Concert Orchestra in *Music for Tonight*, a half-hour show featuring modern American compositions; Thursdays, Roy Shield conducted *Design for Listening*, and Henri Nosco usually directed *Music In American Cities*. Friday night listeners heard another long-running NBC music show, the *Cities Service Show*, now called *Highways in Melody* with Paul Lavalley; at 9:00 P.M. Charles H. Phillips Chemical Co. sponsored a show called *Waltz Time* with Abe Lyman's Orchestra, and every evening from Tuesday through Friday from 6:15 to 6:40 there was a program of dinner music called "Serenade to

---

<sup>175</sup> Chotzinoff to Campbell, 24 April 1944; Chotzinoff to McCray, 25 July 1944, NBC Archives, box 373, folder 3; Charles Denny (Vice President of programs) to Mrs. Royden James Keith, president, National Federation of Music Clubs (Chicago), 11 December 1950, NBC Archives, box 132, folder 6.

America” with concert orchestra, chorus and soloists, and various conductors. It was an impressive offering.<sup>176</sup>

As usual, Frank Black took over the NBC Symphony broadcasts in April. His concerts from 8 April were long on Americana: *The Tall City* by Hans Spialek, composer of *The Ziegfeld Follies*, as well as Gershwin’s Piano Concerto, once again with Earl Wild as soloist; *Saturday Night* by Robert Sanders on 15 April; Wayne Barlow’s *The Winter’s Past* on 29 April; *Jubilee* from Chadwick’s set of four *Symphonic Sketches* on 27 May; on 1 July, works by living composers, the overture to *The Old Maid and the Thief* by Gian-Carlo Menotti, the suite from Hanson’s opera *Merry Mount*, Paul White’s *Five Miniatures*, and Aaron Copland’s *Lincoln Portrait*; Ernest Charles’s light song *Let My Song Fill Your Heart* on 23 September; and on 14 October, Richard Rodgers’ *Carousel Waltz* and the world première of NBC Symphony producer Don Gillis’s Fifth Symphony, dedicated to Black himself. Other important premières that summer were Menotti Salta’s *Nocturne*, on 22 April and Morton Gould’s Viola Concerto, on 29 July with Milton Katims playing the solo part. NBC Symphony players also got solo spots galore: Mischa Mischakoff in the Glazunov A-Minor Violin Concerto on 15 April; Bobby La Marchina in the Boccherini Cello Concerto on 17 June; Edward Vito in Debussy’s *Danses Sacrée et Profane* for harp and string orchestra on 15 July; and NBC pianist Leo Smit in Tchaikovsky’s Concert Fantasy for Piano and Orchestra on 22 July. Other soloists that summer included violinists Zino Francescatti, Joseph Fuchs and the Russian virtuoso Tossy Spivakovsky; pianists Pierre Luboschutz,

---

<sup>176</sup> This is the National Broadcasting Company, April 1945. Later, the *Harvest of Stars*, sponsored by International Harvester Co., returned to its Sunday time slot, and Frank Black or Spitalny conducted the Robert Merrill show on Sundays earlier in the afternoon.

Genia Nemenoff, William Kapell and Ania Dorfmann, and sopranos Dorothy Maynor and Lily Pons. Listeners also heard Fritz Kreisler's *Three Pieces in Olden Style* (15 April); three movements from Bach's *Unaccompanied Violin Sonatas* (12 August); and Rachmaninov's Preludes in G Minor and C<sup>#</sup> Minor (19 August), all orchestrated by Black.

Toscanini and Alfred Wallenstein also made appearances during the Summer Symphony broadcasts. On 2 September Toscanini conducted an overture in C Minor by the obscure nineteenth-century Italian composer Jacopo Foroni, the *Rákóczy March* from Berlioz's *Damnation of Faust*, and Grofé's *Grand Canyon Suite*, ever popular with Toscanini. The following week he conducted the overture to Cherubini's *Anacréon*, *The Moldau* and Mendelssohn's "Reformation" Symphony. Wallenstein conducted on 7 October.

"Victory Act III" was on 1 September, after President Truman declared an official V-J Day. Americans both at home and abroad had come to look forward to these musical celebrations; one soldier wrote to request Beethoven's Ninth Symphony, but Toscanini led the NBC Symphony in the "Eroica" Symphony instead.<sup>177</sup>

For his second benefit at Carnegie Hall that summer, on 25 September, Toscanini took the soldier's suggestion and presented Beethoven's Ninth Symphony along with the *Egmont* Overture and second *Leonore* Overture. This was a benefit for the Godparent Committee for Italian Orphans of the Italian Welfare League; soloists were Norma Andreotti, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor; and Lorenzo Alvary, bass. It was the first time

---

<sup>177</sup> Walter Toscanini to Frank Harting, 12 June 1945; Chotzinoff to Menser, 23 August 1945, NBC Archives, box 372, folder 6 and box 373, folder 3; "Toscanini Concert to Salute Victory," *New York Times*, 14 August 1945, p. 14, col. 2; Sachs, p. 288.

Toscanini used the services of young Robert Shaw, later widely regarded as the finest choral conductor in the country.<sup>178</sup> There was a capacity audience. “The listener was aware,” said the *Times*, “of the technical finish of the orchestra and of the supreme control Mr. Toscanini exerted over it.”<sup>179</sup> It was a time of jubilation.

---

<sup>178</sup> “Toscanini To Assist Children of Italy,” *New York Times*, 16 September 1945, p. 36, col. 6; “Toscanini Names Soloists,” *New York Times*, 20 September 1945, p. 30, col. 1; Sachs, p. 288.

<sup>179</sup> “Toscanini Offers Beethoven Ninth,” by Mark A. Schubart, *New York Times*, 26 September 1945, p. 27, col. 3.

## CHAPTER 6

### THE MAGIC OF SCIENCE AND THE GLORY OF THE ARTS

The years from 1945 to 1954 brought sweeping transformations to American society. The nation emerged as an economic powerhouse; it pursued a nuclear arms race with a new adversary, the Soviet Union; and it experienced the dawn of television, which by 1954 had surpassed radio as the dominant broadcasting medium both in audience size and profitability. Other changes in broadcasting were in the air, notably the disappearance of the taboo against the use of recordings over the air and the disappearance of whole-show sponsorship in favor of incremental commercial spots. The NBC Symphony slowly became an anachronism, but a triumphant one.

#### 1

##### LIFE AFTER THE SECOND WORLD WAR

The first problem facing NBC after the Second World War was that of every corporation: what to do with the returning soldiers. The federal government required employers to give servicemen their old jobs back, but the country was also entering a post-war recession as industry scaled back production to meet reduced demand. In the long run, regular paychecks combined with pent-up consumer demand caused a dramatic increase in sales of everything from suburban houses to GM cars to new radios and televisions. But finding positions for the soldiers in 1945 and 1946 was difficult for NBC, as well as for everybody else. Chotzinoff wrote in September 1945 that “We have had notifications from many of the

orchestra personnel who have left the army services and are returning to their old jobs; we will have to take them on whether we need them or not.”<sup>1</sup>

That summer, the music department canceled its permanent popular band of 19 players in order to save \$1,733, choosing instead to hire musicians on an ad hoc basis.<sup>2</sup> In the middle of the season, Spitalny quit his post as union contractor to become a full-time house conductor; Roy Shield became the new contractor. Henceforth the NBC staff conductors numbered only four: Black, Spitalny, Katims, and Jerry Jerome.<sup>3</sup>

There was also uncertainty as to the status of the NBC Symphony itself. Would General Motors continue to sponsor it? Would Toscanini be around to conduct it, now that Italy had invited him home? On the front of La Scala, construction workers posted a large sign that read, “Toscanini, we await you.” Chotzinoff, meanwhile, had

... held off re-engaging the first-desk men of our Symphony Orchestra until we get definite word from General Motors for a renewal. However, I have spoken to Toscanini about next year and he is willing to go along, with full appreciation, of course, of all the unknown factors that might prevent him from conducting next year. Among these are his advancing years and a possible decision to go to Italy should conditions in that country become better. I should say, though, that he is all set for another season of broadcasts with us.<sup>4</sup>

---

<sup>1</sup> Chotzinoff to Menser, 20 September 1945, NBC Archives, box 373, folder 3. See also Chotzinoff to Clarence Menser, 22 October and 23 November 1945, *ibid.*

<sup>2</sup> Chotzinoff to Menser, 20 July 1945, *ibid.* This also must mean that the union had relaxed its demands for networks to maintain so many musicians.

<sup>3</sup> Chotzinoff to Menser, 21 December 1945 and 3 January 1946, NBC Archives, box 373, folder 3. Jerome was only a part-time conductor.

<sup>4</sup> Chotzinoff to Menser, 21 March 1945, NBC Archives, box 373, folder 3.



General Motors at length agreed to sponsor the orchestra again for 1945–46, and most of the arrangements were complete by the end of June. The war was coming to a close, but it was thought that the Japanese could take years to subdue.<sup>5</sup>

It is not likely that NBC had yet seriously considered canceling the NBC Symphony. Both CBS and ABC still had competing house orchestras of relatively high quality. ABC, the former Blue Network, had reserved a Saturday evening symphony show for its house orchestra, sponsored during the war by the Ford Motor Company. Eugene Ormandy and Fritz Reiner conducted the ABC Symphony that summer, as did NBC Symphony violinist Sylvan Shulman.<sup>6</sup>

For 1945–46, as for the previous season, Toscanini would weave his concerts among four-week engagements of two guest conductors, this year Dimitri Mitropoulos and Erich Kleiber. He opened the season on 28 October with an all-Brahms concert, including the *Tragic Overture* and the Fourth Symphony. The following Sunday, he conducted Mendelssohn's *Fingal's Cave Overture*, the second part of Berlioz's *Romeo and Juliet*, and Glinka's *Jota aragonesa*. On 11 November he led an all-Schubert concert, including the composer's first and last orchestral compositions: the overture to *Der Teufel als Hydraulicus* and the Ninth Symphony (in 1945, called the Seventh). Toscanini's next concert, a week later, included works by Vaughan Williams and Ermano Wolf-Ferrari, along with Elgar's "Enigma" Variations.

On 25 November Toscanini gave his only concert of modern music that season, presented as "A Quartet of Modern Composers." All four composers were

---

<sup>5</sup> Chotzinoff to Menser, 21 June 1945, *ibid*.

<sup>6</sup> The ABC Symphony Orchestra, regularly conducted by Joseph Stopak, was moved in 1946 to Tuesday evenings, 10–10:30 P.M. The CBS Symphony Orchestra was heard on Sundays, 3–4 P.M., not long before the NBC Symphony; now that Barlow had moved to NBC, Bernard Hermann conducted it. In 1947 the ABC Symphony moved back to Saturday evenings.

living in America, and all the works were recently composed, two within the previous year. Included were the *Overture to a Fairy Tale* by Mario Castelnuovo-Tedesco; Elie Siegmeister's *Western Suite*; Vittorio Rieti's *Sinfonia Tripartita*, and Paul Creston's *Frontiers*. All but the Creston were world premières. His final concert of 1945 featured Italian repertoire: the Introduction and *Druids' Chorus* from Bellini's *Norma*; Verdi's *Te Deum*; and the prologue to Boito's *Mefistofele*, with Nicola Moscona, bass, and choruses prepared by Peter Wilhousky and Edoardo Petri.

Dimitri Mitropolous returned to NBC on 9 December, presenting Vaughan Williams's "London" Symphony and Mozart's overture to *Die Zauberflöte*. The following week he conducted Bach's Fifth Brandenburg Concerto and Prokofiev's Third Piano Concerto from the keyboard. On 23 December he presented a rich program, including Bach's chorale prelude *Wir glauben all' an einen Gott*, arranged for orchestra by Herman Boessenroth; Schoenberg's arrangement for strings of his Second String Quartet (Op. 10), with Astrid Varnay, soprano; and another work by Elie Siegmeister, the four-movement *Ozark Set* based on American folk tunes. His final concert on 30 December was also unusual: the overture and *Allegro* from Couperin's *La Sultane*, arranged by Darius Milhaud; the Berg Violin Concerto with Joseph Szigeti; and Berlioz's overture to *King Lear*. Each of Mitropolous's concerts had featured a twentieth-century composer.

Toscanini then returned for six more concerts, starting on 6 January 1946 with an all-Wagner program. Most of the broadcasts this month were standard Toscanini fare: on 13 January, Prokofiev's "Classical" Symphony, Enesco's *Romanian Rhapsody* No. 1, and Strauss's *Voices of Spring*, among other works, and the following week, an all-Italian concert with works by Wolf-Ferrari, Busoni, and Martucci's Piano Concerto in B<sup>b</sup> Minor with Glauco D'Attili. The following

week, 27 January, Toscanini paid tribute to the birth of Mozart and the death of Verdi, both on that day, with a concert of their works.<sup>7</sup>

The season peaked with a complete broadcast of Puccini's *La Bohème*, heard almost exactly fifty years after Toscanini's première in Milan, on 1 February 1896. The performance, spread over the broadcasts of 3 and 10 February, featured Jan Peerce, Licia Albanese, Francesco Valentino, Nicola Moscona, Robert Merrill, Salvatore Baccaloni, Peter Wilhousky's mixed choir and a boys' chorus led by Eduardo Petri. Juilliard student Anne McKnight sang the role of Musetta. As usual, Ben Grauer gave the synopsis of the action and Charles Kettering presented the intermission feature. Chotzinoff reported that

Toscanini's broadcasts of "LA BOHEME" elicited an unusual response from the public and the press. . . . I have persuaded Mr. Toscanini to do "La Traviata" next season. While the cost of our giving opera is considerable, I think it is more than justified by the prestige which the Company garners.<sup>8</sup>

Erich Kleiber made his debut with the NBC Symphony on 17 February with a program of Mozart's *Le nozze di Figaro* Overture and Beethoven's Sixth Symphony. Kleiber, who had spent the better part of a decade in South America, conducted young Argentine composer Ginastera's ballet suite *Panamby* on 24 February, along with Mozart's Symphony No. 33 and Minneapolis composer Everett Helm's *Three Gospel Hymns*. His third concert included Handel's overture to *Berenice*, Ravel's *Mother Goose* Suite, and Stravinsky's *Scènes de ballet*. Kleiber concluded his series on 10 March with an all-Wagner program. Toscanini then returned for four concerts to finish the season.

In April Toscanini flew to Italy for the historic re-opening of La Scala. He spent the entire summer in Europe, leading concerts in Italy and Switzerland of

---

<sup>7</sup> RCA-Victor released a recording made from the broadcast of Mozart's overture to *Don Giovanni*.

<sup>8</sup> Chotzinoff to Menser, 18 February; 21 January 1946, NBC Archives, box 373, folder 3.

composers banned by the fascists: Gershwin, Kabalevsky and Shostakovich. Toscanini spent summers in Italy at his retreat on the Isolino San Giovanni for the rest of his life, but he did not move home permanently. "We are strangers here," said Walter Toscanini. In fact, it was that summer that he bought the Villa Pauline in Riverdale, down the street from the Wave Hill estate he had occupied during the war. He had lived in Villa Pauline when he first conducted the NBC Symphony, and it would now become his permanent residence. Toscanini had become, in effect, an American citizen.<sup>9</sup>

General Motors withdrew its sponsorship of the NBC Symphony at the end of summer 1945. There is not much documentation of the reasons for their decision, but GM was struggling, as hard as any, to reconvert to peacetime production. The NBC Symphony can have had little effect on car sales: statistics show that classical music on radio was preferred by only the most highly educated 12% of the populace in the late 1940s; and was more popular with older, metropolitan listeners.<sup>10</sup> *Symphony Notes* ceased publication as well. The NBC Symphony was once again a sustaining program.

Unlike previous years, guest conductors were once again invited for the summer symphony broadcasts. These opened on 14 April with Franco Au.ori conducting a program including an *Andante* by Geminiani; Vaughan Williams's *Folk Song Suite*; *Pastorale d'été* by Honneger; and Stravinsky's *Firebird Suite*. Two weeks later Frank Black led Goldmark's *Overture In Springtime*, Gould's *American Salute*, Sibelius's *Finlandia*, and Mendelssohn's Violin Concerto with

---

<sup>9</sup> Sachs, pp. 288–91; "Toscanini's Return to Milan is Delayed," *New York Times*, 22 February 1946, p. 20, col. 2; "Toscanini Buys Residence He Occupied in Riverdale," *New York Times*, 22 June 1946, p. 26, col. 7; Marek, p. 246.

<sup>10</sup> Lazarsfeld and Kendall, *Radio Listening in America*, pp. 25–27, 136–39.

Isaac Stern. On 26 May 1946 Leonard Bernstein made his NBC debut with Marc Blitzstein's *Airborne Symphony*, with Walter Scheff, baritone, Charles Holland, tenor, male chorus, and narrator. The following week he conducted one of the Ravel Piano Concertos from the keyboard, along with Haydn's Symphony No. 102 and Don Gillis's *Moto Perpetuo*. The other conductors that summer were Fabien Sevitsky, Vladimir Golschmann, Efrem Kurtz, Alexander Smallens, Hans Schweiger, Robert Shaw, and Willfred Pelletier. Highlights included the world première of Siegmester's *Sunday in Brooklyn* conducted by Kurtz on 21 July and an all-American concert given by Frank Black on 1 September.<sup>11</sup>

NBC continued to produce programs in support of foreign policy, packaged now around the United Nations instead of the Allied cause. Starting on 6 June, on Thursdays from 11:30 to 12 midnight, Frank Black conducted a program called *Concert of Nations* to "explore the music of the fifty-one countries that constitute the United Nations organization, with special emphasis on the work of living composers."<sup>12</sup> Chotzinoff narrated the program, which featured guest soloists and conductors from all over the world.

This show had temporarily taken the place of Frank Black's *The Story of Music*, from 1942 a constituent of *The NBC University of the Air*. In 1946 this consisted of four other programs: *Your United Nations*; *Our Foreign Policy*; *The World's Greatest Novels*; and *Home Is What You Make It*—this last a show "to keep the American homemaker in touch with developments in her community, in

---

<sup>11</sup> "Siegmester Pays Tribute to Brooklyn in His New Work to Be Heard Today," *New York Times*, 21 July 1946, sec. 2, p. 5, col. 3.

<sup>12</sup> "Five Broadcast Series Will Be Presented As part of the NBC United Nations Project," *This Is The National Broadcasting Company*, April 1946, NBC Archives, box 220, folder 42. This program is not to be confused with the *Orchestras of the Nation*.

national and international circles, as well as under her own roof.”<sup>13</sup> *The Story of Music* was the music appreciation component of the broadcast coursework, succeeding after a fashion Walter Damrosch’s long-running show. The programs, narrated by Chotzinoff, were usually oriented around a theme: the scherzo, regional dances in orchestral music, anthems in orchestral music, humor in classical music.

The other programs that used NBC Symphony players were mostly the same: Barlow’s *Voice of Firestone* (Mondays, 8:30 P.M.), now celebrating its eighteenth consecutive season on NBC; the *Harvest of Stars* (Sundays, 2–2:30 P.M.), also directed by Barlow; the Cities Service program, called *Highways in Melody* (Fridays, 8:00–8:30 P.M.), now directed by Paul Lavalle; and *Music for Saturday* (12:30–1:00 P.M.), light classical and popular music conducted by Leopold Spitalny. Chotzinoff’s favorite project, or at least the one to which he devoted the most attention, was still the *Orchestras of the Nation*, which aired on Saturdays from 3:00 to 4:00 P.M. That season the participants were the Rochester Philharmonic, the Pittsburgh Symphony, the Kansas City Philharmonic, and the Chicago Symphony Orchestra.<sup>14</sup>

For the first time since Stokowski left, the NBC Symphony recorded that summer with conductors other than Toscanini: William Steinberg with Artur Rubinstein in Rachmaninov’s Second Piano Concerto; and Vladimir Golschmann with William Kapell in Beethoven’s Second Piano Concerto. RCA and NBC split

---

<sup>13</sup> Publicity for *The NBC University of the Air*, p. 4, NBC Archives, box 373, folder 1.

<sup>14</sup> Chotzinoff to Menser, 21 March; to McCray, 20 April; and to Menser, 23 August 1945, NBC Archives, box 373, folder 3; “It’s In The Air” and “Voice of Firestone Embarks On Its 18th Year Over NBC,” *This Is The National Broadcasting Company*, January 1946.

the costs and profits, as RCA lobbied Toscanini to make more recordings himself.<sup>15</sup>

## 2

## THE TENTH SEASON (1946–47)

Toscanini's fee was now \$6,000 per broadcast—down from \$7,500 for sponsored programs—and some of the players were demanding raises. Chotzinoff was not sure how long the orchestra could last:

Some of the first-desk and over-scale men in the orchestra are reluctant to renew their contracts, and ask for increases. I am in favor of meeting their demands.

First, the well-known skyrocketing in the cost of living makes their over-scale not so over-scale as it was in the beginning.

Second, there still exists a shortage of good musicians. . . .

Since it is problematical whether Toscanini will be with us after the season of 1946–47, it seems to me that we ought to do nothing to jeopardize the orchestra at the present time.<sup>16</sup>

At the end of summer 1946, NBC cut about a third of its arranging and copying staff, leaving three arrangers, four copyists, two library clerks, and a staff composer, Morris Mamorsky. All of these, however, were given termination notices in February 1947, and

. . . in view of the fact that the Symphony is no longer sponsored and that there is a possibility that we may sell the 5:00 P.M.- 6:00 P.M. Sunday period and put the symphony somewhere else, I have drawn up a contract which Toscanini is signing, in which the time and hour for next season's broadcasts are left open.<sup>17</sup>

---

<sup>15</sup> Constance Hope, Director of Red Seal Artist Relations, RCA, Victor Division, to Clarence Menser, 2 and 21 May 1946; Hope to Walter Toscanini, 7 May 1946, NBC Archives, box 371, folder 19.

<sup>16</sup> Chotzinoff to Menser, 20 July; 18 April 1946, NBC Archives, box 373, folder 3. Menser gave Chotzinoff the go-ahead for the raises.

<sup>17</sup> Chotzinoff to Menser, 18 April 1946, 20 September 1946, and 21 February 1947, *ibid.*

Nevertheless, there was an unprecedented demand for tickets at the start of the 1946–47 season, and network executives remained committed to their public service obligation.<sup>18</sup>

The guest conductors for the season were Fritz Reiner and Eugene Szenkar: Reiner from 15 December to 5 January; and Szenkar, a European conductor invited by Toscanini to make his American debut with the NBC Symphony, from 12 January to 2 February.

After a Toscanini recording session for Haydn's "Clock" Symphony on Wednesday, 9 October 1946 in Studio 3-A, Toscanini opened the season on 27 October with Wagner's *Faust* Overture and Berlioz's *Harold in Italy* with William Primrose as soloist.<sup>19</sup> The following week Toscanini led an all-Mozart program and the next day took the orchestra back to 3-A to record the "Haffner" Symphony. Two days later he finished up the Haydn Symphony and recorded Mendelssohn's *Midsummer Night's Dream* music. On Monday, 11 November, in Carnegie Hall, they recorded Wagner's *Faust* Overture.<sup>20</sup> The season's opera broadcast was a complete *La traviata*, with Licia Albanese, Jan Peerce and Robert Merrill, on 1 and 8 December. It was an electrifying experience.<sup>21</sup>

Fritz Reiner's engagement opened on 15 December with Mozart, Bartók and Richard Strauss. Later there were concerts of Humperdinck, Schumann, and Kodaly; then Debussy, Hindemith, and Wagner. On 30 December, NBC violinist

---

<sup>18</sup> Madge Boyton, Secretary to Chotzinoff, to Mark A. Schubart, Juilliard School of Music, 30 October 1946, NBC Archives, box 372, folder 6.

<sup>19</sup> Ray Burford, *A Select Discography*.

<sup>20</sup> Rpt. in *The Arturo Toscanini Collection* v. 48, BMG 09026–60305–2.

<sup>21</sup> Sidney Lohman, "Radio Notes," *New York Times*, 15 September 1946, sec. 2, p. 20, col. 2. See also Jan Peerce's recollections of the rehearsals for *La traviata* in Haggin, pp. 116–17.



Samuel Antek, one of several aspiring conductors in the group, led a "Symphony Concert for Youth" in Carnegie Hall. The young audience, which nearly filled the hall, responded enthusiastically. "There were no lectures nor analyses of the music," wrote the *Times*, just "music with plenty of 'go' to it." Included on the program were Alan Shulman's *Oodles of Noodles* and *Rendezvous* for clarinet and strings; Morton Gould's *Guaracha*, Ibert's *Divertissement*, the *Pavane pour une infante défunte*, *Peter and the Wolf*, the Toy Symphony and, for an encore, Rimsky-Korsakov's *Flight of the Bumblebee*. The concert "had the dash and the joy of living that youth craves."<sup>22</sup>

Reiner concluded his series on 5 January 1947 with Mozart's overture to *The Impresario*, Brahms's Fourth Symphony and Johann Strauss's *Vienna Life Waltz*. Eugene Szenkar then made his American debut, honoring his hosts with Copland's *Outdoor Overture*, along with Tchaikovsky's Fifth Symphony, in the first of his four concerts.

Toscanini returned on 9 February to present a second grand work, Berlioz's *Romeo and Juliet*, over two broadcasts, 9 and 16 February. Gladys Swarthout, mezzo-soprano, and John Garris, tenor, were the soloists for the prologue, and Nicola Moscona sang the role of Père Laurence; the second broadcast ended with a scene from *The Damnation of Faust*. Olin Downes wrote that the performance

. . . was certainly one of the summits of Mr. Toscanini's achievements, and a hearing of a work too seldom present on orchestral programs. . . .

[Toscanini] never sentimentalized, dragged, or wantonly "colored" a passage. Every musician knows his passion for precision, objectivity, his musicianship and unique knowledge of his scores. Yet the music, winged, impetuous, had the ebb and flow of passion. . . . How sensitively the orchestra sounded, later to sweep into some noble and commanding phrase with a greatness of feeling and grandeur of interpretive emotion that have to be inherent in the great man and a great artist. . . . Here was the complete identity of composer and

---

<sup>22</sup> "Youths Hail Concert With Special Dances," *New York Times*, 31 December 1946, p. 11, col. 6.

interpreter, which transfigured the music, and most powerfully held the audience in its spell.<sup>23</sup>

This concert helped open American ears to this great composition.

Now that the recording ban had been lifted, the orchestra was active making records, and NBC continued to keep transcriptions of the broadcasts. Schubert's Ninth Symphony was recorded in Carnegie Hall on Tuesday, 25 February, just after the broadcast, and records were pressed from the broadcasts of *La traviata*, *Romeo and Juliet* and Mendelssohn's Octet (30 March).<sup>24</sup> At the end of the season, two NBC Symphony recordings—Haydn's Symphony No. 98 and the *Freischütz* Overture—won awards, one of them as an outstanding symphonic recording of 1946, the other the best single orchestral record.<sup>25</sup>

On 25 March Toscanini turned eighty. Since he was always superstitious about his age he refused to celebrate his birthday in any way. His all-Italian concert, given two days before his birthday, was a kind of birthday gesture and critics marveled at his continuing vitality. The annual Three Choir Festival, broadcast over WQXR on Friday, 28 November 1947, honored the Toscanini birthday and the

---

<sup>23</sup> Downes, "Toscanini At Peak in Berlioz's Work," *New York Times*, 10 February 1947, p. 25, col. 1; "Along Radio Row," *New York Times*, 26 January 1947, sec. 2, p. 11, col. 8.

<sup>24</sup> Additional recording sessions for *La Traviata* were planned in Studio 8-H for every day between 3–7 June 1944. At the end of the summer Chotzinoff warned RCA to abandon a new idea to record with the San Francisco Opera Orchestra, saying that "Toscanini never abandoned his idea of making a record of TRAVIATA," suggesting that the recording sessions were never finished (Chotzinoff to J.W. Murray, RCA, Victor Division, 8 September 1947, and Richard Gilbert, Director, Red Seal Recording, to Mr. Joseph Gimma, 23 April 1947, NBC Archives, box 371, folder 19).

<sup>25</sup> "Toscanini, Walter Win Music Prizes," *New York Times*, 11 March 1947, p. 36, col. 3. See also Ray Burford, *A Select Discography*, and "Report on Music Division Programs," NBC Archives, box 373, folder 3.

NBC String Quartet—Mischakoff, Bachman, Cooley and Miller—recorded Schubert's A-Minor Quartet, with birthday greetings by the four players.<sup>26</sup>

At the end of the season, music editors of the daily newspapers of the United States and Canada, in the fourth annual Poll of Music on the Air conducted by Musical America, voted the performance of Berlioz's *Romeo and Juliet* the outstanding musical event of the radio year. Toscanini received the top honor for radio conductors in the same poll, and the NBC String Quartet won "Best Instrumental Ensemble." NBC, in fact, won a special award that year, having "consistently through the year served most faithfully the cause of serious music."<sup>27</sup> Though classical music made up only 3.1% of its program time in March 1947, NBC was broadcasting more serious music than any of the other networks.<sup>28</sup>

The orchestra was now managed entirely by Chotzinoff, who answered to Clarence L. Menser, vice president in charge of programs, and occasionally to Thomas McCray, Eastern Program Manager. Although John Royal remained at NBC until 1951, when he turned 65, and maintained an interest in the orchestra, he had gladly abdicated his responsibility when he was put in charge of NBC's international

---

<sup>26</sup> "Record Brings Greetings To Toscanini on Birthday," *New York Times*, 26 March 1947, p. 31, col. 3; "Three Choir Fete Opening On Air," *New York Times*, 22 March 1947, p. 9, col. 6; Downes, "Toscanini Directs Tribute to Italy," *New York Times*, 24 March 1947, p. 21, col. 1.

<sup>27</sup> "Toscanini, NBC Share Radio Music Honors," *New York Times*, 24 May 1947, p. 30, col. 2.

<sup>28</sup> "Summary Form: NBC Network Program Time, Estimate for March 1947," NBC Archives, box 373, folder 3. In all, public service programming made up 36.4% of the network time during that month. Music, both public service as well as entertainment, made up about 30% of air time, the biggest single component of the programming.

CBS was a close rival during the 1946–47 season, with *Invitation to Music*, heard 11:30 to 12 midnight on Wednesdays, featuring unfamiliar classical works, either from the past or contemporary, in which case the works were often conducted by the composer. CBS also maintained its version of the old Music Appreciation Hour, called *Gateways to Music*, aimed at younger listeners, which NBC now lacked (Gilbert Chase, "Report on Sustaining Network Musical Programs, 29 September 1947; Miriam Hoffmeier to Chase, re. Analysis of Musical Programs March 1947, NBC Archives, boxes 373 and 372, folders 3 and 6, respectively).

short-wave projects.<sup>29</sup> NBC was pleased with Chotzinoff's unique combination of access to Toscanini, complete mastery of musical matters, and undying loyalty to the company. Though always mindful of the need to keep costs down, he understood implicitly when the company could not economize:

If we retain the Symphony orchestra next year I would suggest that I be given a budget at the outset that would be ample to meet the Symphony's program needs. I think I pointed out several times in the past that the NBC orchestra operates in direct competition with the Philharmonic and the Boston Symphonies and that our programs must meet the expectations of a public accustomed to the most diversified musical fare. This takes money. . . . I have in the past done all I could to induce conductors to stick to the non-expensive repertoire whenever possible, but there is always the danger of rumors getting around that NBC is stinting on symphony programs, a charge which cannot be leveled at the Philharmonic or the Boston. There is a delicate public relations angle involved in running our orchestra, and I have in the main kept the nicest balance between economy and prestige. One adverse letter in the Times or Tribune might start a public controversy that could be damaging to our reputation. We should either run the Symphony orchestra as handsomely as our competitors do or else give it up.<sup>30</sup>

Chotzinoff hired soloists for Toscanini at one half or less their usual fee by "shamelessly trad[ing] on his eminence."<sup>31</sup> He knew the strength of the orchestra lay in its virtuoso personnel and worked ceaselessly to maintain the high caliber of musicians.

The summer of 1947 saw the final departure from NBC of one of the central characters in our story, Leopold Spitalny. He was given his eight weeks' notice in July, but Chotzinoff—always fond of the man despite his reputation with the players—recommended generous severance pay. The arrangement was amicable.

As of October 1st, Mr. Spitalny is no longer with NBC. He departs in a happy frame of mind, thoroughly satisfied with our generous severance pay. The company will be glad to know that he is now employed at the Roxy Theatre

---

<sup>29</sup> "NBC: New York Departmental List for Information of Secretaries," 1 October 1945, NBC Archives, box 1, folder 1; box 31, folder 12; Barnouw, p. 128.

<sup>30</sup> 21 January 1947, NBC Archives, box 373, folder 3.

<sup>31</sup> *Ibid.*

putting on stage shows at a salary greatly exceeding that which he earned here, in short, \$600.00 per week.<sup>32</sup>

The other NBC shows had continued in 1946–47: Spitalny's *Serenade to America*, heard weekdays from 6:15 to 6:40 P.M.; the NBC String Quartet, now playing on Sunday mornings from 8:30 to 9:00; *The Story of Music*, 11:30 to 12:00 P.M. on Thursdays, with scripts written by staff musicologist Gilbert Chase; and the perennial *Harvest of Stars* and *Voice of Firestone*.<sup>33</sup> Chotzinoff exerted most of his energy on the *Orchestras of the Nation* series and for a time had considered, then abandoned, running a contest between the participating orchestras. The series won a Peabody award that year.<sup>34</sup>

The summer of 1947 brought the usual parade of conductors to the NBC podium, generally a series of four concerts each: Hans Lange (13 April to 4 May); Alfred Wallenstein (11 May to 1 June); Hans Schweiger (8 to 29 June); Frank Black (6 to 27 July; 17 to 31 August; and 14 September); Milton Katims (3 to 10 August and 18 October); Max Reiter (7 September); Izler Solomon (28 September); and Massimo Freccia (11 October). These conductors were notably cheap: Lange,

---

<sup>32</sup> Chotzinoff to Menser, 21 October 1947, NBC Archives, box 373, folder 3.

<sup>33</sup> *This is the National Broadcasting Company*, April–June 1947. NBC kept a musicologist on staff throughout this period. In 1944, the staff musicologist was Lewis Lane, whom the *Times* ran a feature on that year: "Around the National Broadcasting Company headquarters, whenever anyone wants to know when Mozart wrote the Linz symphony or in what key Brahms' Third symphony is written, or something like that, they call Lewis Lane . . . head of NBC the music research division of NBC's script division, and he has been answering questions like this for the better part of eighteen years. . . ."

"The department has its lighter moments, though. A composer quite solemnly called Mr. Lane to ask at what New York hotel Beethoven was staying—he had understood Beethoven was guest conductor of the NBC Symphony and might give him some valuable advice" ("One Announcer, One Musicologist," *New York Times*, 30 January 1944, sec. 2, p. 9, col. 2).

<sup>34</sup> Chotzinoff to Menser, 22 July; 22 August 1946; 16 April 1947, NBC Archives, box 373, folder 3. The show presented orchestras from the following cities during the season: Baltimore, Buffalo, Columbia S.C., Dallas, Dayton, Detroit, Eastman School, Fort Wayne, Houston, Indianapolis, Minneapolis, NBC Symphony (during the Columbia University Festival), New Haven, New Orleans, Oklahoma, Rochester, San Antonio, Santa Monica, and Seattle.

Freccia, Solomon and Schwieger at \$300 per performance; Wallenstein at \$500; and Black and Katims from the staff. Critics found great potential in the work of Milton Katims:

The young conductor has learned his business well. The orchestra was always under full control, and the performances had discipline, verve, and variety. When he wanted a whip-like precision he used a baton, but when there were broader, flowing melodies he dispensed with it, molding the phrasing with his hands. . . .

In the sensitive, cohesive performance of Turina's "Oracion del Torero," for strings alone, he drew on the knowledge of fine ensemble playing he has gained in performing with such groups as the Budapest String Quartet. And in the three excerpts from Khatchaturian's "Gayanne" Suite, he showed that he could apply color vividly and boldly and at the same time keep the music dancing irresistibly.<sup>35</sup>

Wallenstein's engagement included a performance at Columbia University's Third Annual Festival of Contemporary American Music, at the McMillan Academic Theater on Saturday 17 May 1947, at 2:45 P.M., with world premières or first New York performances of Burrill Phillips's *Tom Paine* Overture for orchestra, Ross Lee Finney's *Variations, Fuguing and Rondo for Full Orchestra*, Halsey Stevens's Second Symphony, Richard Donovan's *New England Chronicle*, and Douglas Moore's Second Symphony. Other summer concerts of interest included an appearance by Mischakoff in Wieniawski's *Polonaise* in D Minor under Hans Schweiger on 22 June; another presentation by Black of Cooley's *Caponsacchi* on 6 July; and several other American works throughout the summer.

In early September, Toscanini took an orchestra of thirty from Radio City to Ridgefield, Connecticut for a concert to benefit the town library. The explanation for this strange venue—a high school auditorium and an audience of 580—was that Chotzinoff owned a summer cottage in the town. Everybody enjoyed the program—Rossini's overture to *L'italiana in Algeri*, Beethoven's First Symphony,

---

<sup>35</sup> Ross Parmenter, "NBC Symphony Led By Milton Katims," *New York Times*, 4 August 1947, p. 13, col. 8.

the *Nocturne* and *Scherzo* from Mendelssohn's *Midsummer's Night Dream*, Wagner's *Siegfried Idyll*, and Johann Strauss's *Voices of Spring* and *Tratsch-Tratsch Polka*—even Toscanini.

At the end the audience stood and applauded and yelled. Mr. Toscanini came back and played an encore—Sousa's "Stars and Stripes Forever." That is how this march—any march—should sound. Get Mr. Toscanini to play it at the nearest recruiting center and even the most bitterly disillusioned ex-G.I. would re-enlist.<sup>36</sup>

Some \$9,000 was earned for the Ridgefield Library and Historical Association.

Toscanini also appeared in a special broadcast on 21 September, conducting the première of Don Gillis's *Symphony No. 5 1/2*, subtitled "Symphony for Fun," a parody with jazz.<sup>37</sup>

The NBC Symphony was now ten years old. Never before had an orchestra enjoyed such an impressive first decade. Ohio State University's Institute for Education by Radio, in awarding the orchestra its top honor for cultural programs, wrote:

The program remains the standard of excellence among radio's presentations of fine music. The sum of what radio has learned to date about the transmission of great music is concentrated in this hour.<sup>38</sup>

---

<sup>36</sup> Taubman, "Toscanini Gives 580 Treat of Lifetime," *New York Times*, 8 September 1947, p. 25, col. 4; Parmenter, "The World of Music: Toscanini in Ridgeway," *New York Times*, 10 August 1947, sec. 2, p. 6, col. 3.

<sup>37</sup> Noel Strauss, "Toscanini Offers Special Concert," *New York Times*, 22 September 1947, p. 29, col. 4.

<sup>38</sup> "NBC Summer Symphony Series," *This Is the National Broadcasting Company*, May/June 1947.

## THE ELEVENTH SEASON (1947–48)

As Chotzinoff had recommended a year before, NBC moved the Symphony broadcasts from the traditional Sunday afternoon spot to the less attractive position on Saturdays from 6:30 to 7:30 P.M., possibly because Ford wanted to buy Sunday at 5:00 for another program. Haggin wrote:

I pointed out in my *Music on the Radio* column in the *Sunday Herald Tribune*—which Toscanini read—that the new time was one when people were busy with their children and their dinners and therefore unable to listen; and a few weeks later I published objections to the new time from readers all the way to the west coast. The change was made in October for the last few broadcasts of the NBC Summer Symphony; and a couple of weeks before the start of Toscanini's series in November, I visited him.

After we had been talking for some time he said suddenly: "Is very interesting: they say only 7,000,000 listen to NBC Symphony on Sunday, but 11,000,000 listen on Saturday."

Since nobody could be listening to his broadcasts that hadn't even begun, I asked: "How do they know that?"

"NBC make investigation," he said.

Again, NBC couldn't have "investigated" how many people were listening to the broadcasts that hadn't begun; so I asked: "Who told you that?"

"Chotzinoff." . . .

If Chotzinoff had been pinned down, he undoubtedly would have said this advance estimate was the "investigation" he had referred to; but he had apparently given Toscanini the impression that NBC had conducted a real survey of a kind which had definitely established that 11,000,000 people actually were listening. And so Toscanini had accepted the change of time which cost him part of his audience.<sup>39</sup>

Toscanini, in fact, already knew that the time change was not in his audience's best interest. In October, Chotzinoff observed that Toscanini was "not altogether happy at the change of time from Sunday to Saturday, because of many critical letters he has received."<sup>40</sup>

The network then went out of its way to please him, raising the pay for the over-scale players and preventing public announcements that threatened to bleed

---

<sup>39</sup> Haggin, p. 246.

<sup>40</sup> Chotzinoff to McCray, 21 October 1947, NBC Archives, box 373, folder 3.



over into concert time. When Toscanini suddenly requested a chorus for a Mendelssohn concert in November Chotzinoff scrambled to find the money for the request.<sup>41</sup> Meanwhile, however, he talked Toscanini into moving his rehearsals to Wednesdays, Thursdays and Fridays from 4:00 P.M. to 6:30 P.M. in order to “enable our orchestra to function until 12:00 midnight on those days.”<sup>42</sup>

As usual Toscanini conducted the first eight Saturday evening concerts of the season, opening on 25 October with an all-Beethoven program. The audience received the octogenarian warmly and gave him a standing ovation at the end. Reviewers marveled at how well he conducted for a man his age, although some complained that a certain dryness seemed to have entered into his performances; the music seemed stately rather than emotional.<sup>43</sup> The following week Toscanini paid tribute to the centenary of Mendelssohn’s death with a concert devoted entirely to his music.<sup>44</sup>

Leonard Sharrow, having returned to the orchestra as principal after time in the Army and with the Buffalo and Detroit orchestras, played the Mozart Bassoon Concerto on 8 November 1947. The orchestra recorded the work on Tuesday, 18 November 1947, in Studio 8-H, a performance which stood for more than a generation as the definitive reading. Sharrow plays on the recording with remarkable facility and tone, the orchestra sharp and precise.<sup>45</sup>

---

<sup>41</sup> Ibid.

<sup>42</sup> Chotzinoff to McCray, 25 September, *ibid.*

<sup>43</sup> Parmenter, “Toscanini Starts New NBC Season,” *New York Times*, 26 October 1947, p. 72, col. 1.

<sup>44</sup> “Tribute to Mendelssohn,” *New York Times*, 2 November 1947, p. 65, col. 3.

<sup>45</sup> This can be heard on BMG 09026–60286–2, which also includes a lively reading of the overture to *Le nozze di Figaro*, taken from the 8 November broadcast.

Other highlights of the first half of the season included an all-Baroque concert on 22 November in which Mischakoff played the first American performance of a newly discovered Vivaldi violin concerto, and a concert performance of *Otello* on 6 and 13 December, with Ramon Vinay singing the title role; Herva Nelli as Desdemona; Giuseppe Valdengo as Iago and Robert Shaw in charge of the chorus. Chotzinoff, always partial to operatic performances, tried to ensure that they would continue:

Public and critical response to these broadcasts was overwhelming and quite without precedent. Consensus of opinion held these broadcasts to be the most distinguished of all radio programs. The publicity and goodwill engendered by them more than justified the cost, in fact it would take an expenditure of millions in advertising (if money could do it) to approximate a like result in Kudos for NBC.<sup>46</sup>

NBC gave Toscanini fifteen extra minutes both weeks in broadcast time to avoid any cuts and spent some \$8–\$9,000 on the production.<sup>47</sup>

Kleiber returned to NBC on 20 December for four weeks. Claudio Arrau, pianist, took the solo part in Borodin's Second Piano Concerto and Weber's F-Minor *Konzertstück*; de Falla's *Introduction* and *Ritual Fire Dance* from *El amor brujo* completed the program. Kleiber's next two concerts included works of Corelli, Schubert, Johann Strauss, Tchaikovsky, and Debussy, and he finished his NBC career with an all-Beethoven program on 10 January 1948. Downes wrote that he had rarely heard

such beautiful and dramatic readings of Beethoven as Mr. Kleiber afforded his audience yesterday with the "Egmont" Overture and the "Eroica" symphony. . . . No wonder that the audience in the studio shouted, stamped and applauded to the echo when Mr. Kleiber finished.<sup>48</sup>

---

<sup>46</sup> "Music Division, Report for the Month of December 1947," NBC Archives, box 373, folder 3.

<sup>47</sup> "Report on Music Division Programs, 1947," *ibid.*

<sup>48</sup> Downes, "Kleiber Conducts Beethoven Works," *New York Times*, 11 January 1948, p. 59, col. 3.

Ernest Ansermet was the other guest of the season, coming to the podium on 17 January 1948. Although he had appeared in New York twelve years before with the Diaghilev Ballet, this was his first major engagement and was anticipated with excitement. Chotzinoff brought Ansermet to the country back in April 1947, especially early, and paid him the elevated fee of \$750 per broadcast. His repertoire also included a number of works for which NBC cheerfully agreed to pay rights fees.<sup>49</sup> His opening concert included the second *Leonore* Overture, Ravel's *Daphnis et Chloé* Suite, and featured the American première of Swiss composer Frank Martin's *Petite Symphonie Concertante*, for string orchestra, harp, harpsichord, and piano, in a blend of serial and traditional techniques. Soloists were Edward Vito, harp; Sylvia Marlowe, harpsichord; and Milton Kaye, piano.<sup>50</sup>

For Ansermet's next broadcast on 24 January, listeners heard the American premières of 93-year-old American composer Templeton Strong's *Paraphrase on a Chorale for Strings*, and Bohoslav Martinů's Fifth Symphony, along with Debussy's *Jeux*. At the end of his series, Chotzinoff wrote that he had "made a deep impression on the New York music critics, radio editors and the studio public. The press, without a dissenting voice, hailed him as one of the best conductors of our times."<sup>51</sup>

---

<sup>49</sup> Andrew Schulhof to Chotzinoff, 21 April 1947; Thomas Belviso to Chotzinoff, 19 November 1947, NBC Archives, box 372, folder 6.

<sup>50</sup> Noel Strauss, "Ansermet Offers New Martin Work," *New York Times*, 18 January 1948, p. 62, col. 5.

<sup>51</sup> Strauss, "Ansermet Leads Superb Program," *New York Times*, 8 February 1948, p. 63, col. 3; Music Division Reports, January 1948, NBC Archives, box 373, folder 3.

Toscanini returned on Valentine's Day for eight more broadcasts that season, almost all Toscanini standard repertoire.<sup>52</sup> On 20 March 1948, Toscanini and the NBC Symphony were televised for the first time. RCA engineers had returned to television technology after the war, and AFofM had lifted restrictions on network telecasts on 18 March 1948. Two days later, CBS and NBC collided in their rush to become the first network to televise a symphony orchestra. CBS beat NBC by ninety minutes with Eugene Ormandy and the Philadelphia Orchestra broadcast over its New York and Philadelphia stations.<sup>53</sup> At NBC, Sarnoff made one of his rare public appearances on the air—as he had done for Toscanini's first season—to proclaim “the dawn of a new era in musical performance.”

It is not an exaggeration to say that this historic first television broadcast by the NBC Symphony will be marked in future history as one of the greatest milestones in our cultural advancement. . . .

When the National Broadcasting Company formed this orchestra for [Toscanini's] return to the podium in 1937 we foresaw the day that the broadcasts would be seen as well as heard. Maestro Toscanini himself has been most anxious for this to be done. . . .

As the television audience increases along with the schedule of television broadcasts of music, the enjoyment of music itself will spread with an incalculable impact upon the human soul and mind.<sup>54</sup>

At least, so his script read. But when Sarnoff stood under the lights at Studio 8-H, however, he was so moved by the feat he began to speak extemporaneously:

I had a pretty little speech prepared for this occasion that I thought might be appropriate, but as I stand before you now and the vast audience outside this studio, I find it very difficult to use the printed words of a frozen page. . . .

---

<sup>52</sup> “Toscanini Returns to Podium for NBC,” *New York Times*, 15 February 1948, p. 62, col. 3; “Toscanini Offers Brahms,” *New York Times*, 22 February 1948, p. 52, col. 1; “NBC Plays Tchaikovsky,” *New York Times*, 29 February 1948, p. 63, col. 3; “Radio Musical Concerts on the Air,” *The New York Times*, 29 February 1948, sec. 2, p. 11, col. 1, and 7 March 1948, sec. 2, p. 12, col. 1.

<sup>53</sup> Taubman, “Toscanini Concert is Telecast by NBC,” *New York Times*, 21 March 1948, p. 64, col. 1.

<sup>54</sup> “Proposed Text for General Sarnoff for NBC Symphony Broadcast, Saturday, March 20,” NBC Archives, box 158, folder 2.

Tonight, for the first time in our history, we are televising the great music of Wagner, the great interpretive genius of Toscanini and the skilled playing of his gifted artists in the orchestra. Never before, in the history of the world, was such a triumph possible. This represents the realization of a dream; a dream we have dreamed for 25 years or more. And so tonight, the magic of science combines with the glory of the arts to bring to countless people in their own homes, over the wings of the radio waves, this program of great music and all it means.<sup>55</sup>

The broadcast, also picked up by the Canadian Broadcasting Corporation, used three cameras, two in the balcony and one on stage, trained on Toscanini.<sup>56</sup> Directors had not yet learned to follow the musical line by cutting from section to section, so the visual aspect of the telecast seems somewhat static to modern eyes. Everything was new to them. The announcer's pre-concert instructions read:

If camera in a close lens catches an instrument identify it (DO NOT identify any instrument unless absolutely certain you are right). . . .

DO NOT say that this is the first time a symphony orchestra or concert has been televised.

DO SAY first time NBC Symphony and Arturo Toscanini being televised—or NBC Symphony under the direction of Toscanini. . . .

IMPORTANT: NO LATER THAN 6:29:50 READ THE FOLLOWING

ANNC:

"the next voice you hear will be that of Ben Grauer."<sup>57</sup>

President Truman was among those who tuned in and later wrote to congratulate Toscanini.<sup>58</sup>

Sarnoff had not exaggerated the extent of NBC's dream. A 1942 study called "Plans For Music In Television" outlined ideas for several shows: *Singing America*, a series featuring dramatizations of American folk songs; *Famous Operas and Operettas In Television*, in which a new, permanent NBC group called the

<sup>55</sup> "Extemporaneous Remarks by David Sarnoff at the First Telecast of Maestro Toscanini and NBC Symphony Program, March 20, 1948," *ibid*.

<sup>56</sup> Horowitz, p. 271–72. All of Toscanini's telecasts have been reissued on videotape by BMG Classics.

<sup>57</sup> NBC Archives, box 300, folder 54.

<sup>58</sup> Taubman, "Toscanini Concert is Telecast by NBC," *New York Times*, 21 March 1948, p. 64, col. 1.

National Opera Company would present such mainstays as *Carmen*, *La Bohème*, *La traviata*, *I Pagliacci*, and operettas of Gilbert and Sullivan, Victor Herbert, and the like; *Ballet Theatre In Television*; a "Music Appreciation Program," similar to Damrosch's old *NBC Music Appreciation Hour*; and opera specials with Toscanini, perhaps with Verdi's *Falstaff* in spring 1947. *Falstaff*, at \$18,000, would be three times more expensive than the next most expensive show.<sup>59</sup> Not until the 1950s was it clear that music would not be an important part of television programming.

Toscanini's all-Debussy program on 27 March was not telecast, but the following week the orchestra was televised again in Beethoven's Ninth, with Anne McKnight, Jane Hobson, William Horne, and Norman Scott, along with Robert Shaw and the Collegiate Chorale. The simulcast, according to Chotzinoff, "received a great deal of favorable comment from press and public."<sup>60</sup>

Toscanini concluded his part of the season on 26 April 1948 in Carnegie Hall with a benefit for the New York Infirmary Building Fund, conducting Verdi's *Te Deum* and *Requiem* with Herva Nelli, Nan Merriman, William McGrath, and Norman Scott and Robert Shaw and the Collegiate Chorale. Downes praised each element of the performance—soloists, choir, orchestra and conductor. "The result was a performance that held the audience spellbound and that made each singer an inspired mouthpiece of the composer."<sup>61</sup> Toscanini once again broke Carnegie Hall's box office record, with receipts of more than \$50,000. Both he and the orchestra donated their services.<sup>62</sup>

---

<sup>59</sup> NBC Archives, box 104, folder 18.

<sup>60</sup> Music Division Reports, April 1948, NBC Archives, box 373, folder 3.

<sup>61</sup> Downes, "Toscanini Offers Requiem of Verdi," *New York Times*, 27 April 1948, p. 29, col. 2.

<sup>62</sup> "Concert Takes in \$28,500," *New York Times*, 27 February 1948, p. 25, col. 7; Music Division Reports, January 1948, NBC Archives, box 373, folder 3.

NBC considered several public-relations schemes for recognizing the end of Toscanini's tenth anniversary season. "We are attempting to secure all possible publicity with this as a news peg," an executive wrote in February 1948. John Royal masterminded the plans, suggesting that the satin programs be revived as tenth anniversary souvenirs, extra photographs and a brochure be issued, and that Sarnoff make a speech in Toscanini's honor. "Let him sound off on what WE AND OUR AFFILIATED STATIONS have done," he wrote.

We should start now and have prominent people in every city in the country send us letters commending us for having Toscanini. Resolutions could be passed by organized groups, complimenting us on this great achievement.

In the end the event was rather more muted than NBC would have liked, although Toscanini did appear on the cover of *Time* Magazine; a grand tour of the United States that Chotzinoff suggested did not take place until 1950.<sup>63</sup>

The tenth anniversary celebrations and the new simulcasts spurred a new drive to find a sponsor. NBC's telephone survey during the 3 April telecast found that a remarkable 34% of the television sets in five selected cities (New York, Philadelphia, Washington, Baltimore and Schenectady) were tuned in to the concert. Assuming there were an average of 5.5 viewers per set, this translated to 370,000 total viewers, not much lower than the radio audience for the same five cities, estimated at 450,000 for the broadcast.<sup>64</sup>

---

<sup>63</sup> "The Perfectionist," *Time*, 26 April 1948, pp. 54–60. Syd Eiges to Charles P. Hammond, 9 February; Royal to Trammell, 4 March and 5 March; Meyers to Eiges, 12 March; Eiges to Hammond, 24 March 1948, NBC Archives, box 158, folder 2; "Arturo Toscanini and the NBC Symphony Orchestra To Make Coast-To-Coast Concert Tour," NBC Press Department, NBC Archives, box 162, folder 12. Another suggestion included a commission from an American composer such as Copland, Barber, Schuman, Siegmeyer or Menotti of an orchestral piece or an opera to be premièred over NBC.

<sup>64</sup> H. M. Belville to Frank Mullen, 6 April 1948, NBC Archives, box 158, folder 2. This survey, Belville wrote, did not include audiences in public places—a significant number, since most people still witnessed television at their local bar or restaurant in 1948.

The day before the telecast, NBC received word that an advertising agency had a client interested in buying the NBC Symphony television programs for the following season. While this particular deal fell through it triggered a massive campaign on NBC's part to find a sponsor—or a group of sponsors—for the telecasts.<sup>65</sup> The Symphony, the network reasoned, would be easier to sell if its \$1,000,000 annual cost were spread over a “cooperative sponsorship,” with each affiliate station having local sponsors instead of one national concern (i.e., General Motors) bearing the entire burden alone. The implementation of the plan was delayed because the Local 802 had special regulations regarding this kind of sponsorship. NBC reported it would need to open new negotiations with the union before implementing the plan. Other union issues would take priority, however.<sup>66</sup>

Meanwhile, the Taft-Hartley Act of 1947 had included a provision that, in effect, outlawed the AFofM Recording and Transcription Fund. In January 1948 the AFofM—which had just successfully negotiated an increase in the rates for commercial radio work—called for another recording ban.<sup>67</sup> This time the record companies and radio stations had several months' notice, however, and stockpiled their records. And the networks filled out their record libraries before the ban went into effect: NBC began to duplicate sets and purchase replacements in earnest. The two leading networks cooperated with each other to overcome the ban, agreeing to provide records to each other from their subsidiary companies direct from the

---

<sup>65</sup> H. V. Anderson to Carleton Smith, NBC Archives, box 403, folder 14.

<sup>66</sup> See Chapter 2, p. 31; Jack Gould, “The News of Radio,” *New York Times*, 27 February 1948, p. 42, col. 2. This plan was never enacted.

<sup>67</sup> “American Association of Advertising Agencies,” Bulletin Number 1548D, 14 May 1947, NBC Archives, box 575, folder 3. The rates for commercial shows originating in New York went up from \$14 to \$18 for half hour show, from \$18 to \$23 for an hour show, and from \$6 to \$7.50 for rehearsals.



factories. AFofM was threatening a strike of live broadcasts as well, leaving the networks with just their records. The dispute was settled in October, when a new Music Performance Trust Fund replaced the Recording and Transcription Fund.<sup>68</sup>

The effects of the recording ban were not felt immediately, due to the normal delay of record releases. RCA Red Seal total earnings slipped modestly between the second and fourth quarters of 1948, but they plummeted to \$104,150 in the first quarter of 1949.<sup>69</sup>

The NBC Symphony was the second greatest earner of any Red Seal institution—after the Philadelphia Orchestra—and RCA began to hurry Toscanini for release agreements. In August, RCA's James Murray wrote Walter Toscanini:

For some time I have been concerned over the delays which have occurred in your father approving recordings made under our recording contract with him. I realize that there are probably a number of reasons which seem reasonable to you and him as to why these delays have occurred. Yet I feel that I should point out to you why it is mutually advantageous to both him and us that approvals be made more promptly . . .

The decline in sales which the record business has been suffering this year tends to emphasize that it is in our mutual interests for your father's works to be released at regular and appropriate intervals.<sup>70</sup>

It was also during this second recording ban that Columbia and RCA introduced rival formats to replace the old 78s—LPs and 45s, respectively. This “battle of the record speeds” was confusing to the public and expensive to

---

<sup>68</sup> Seltzer, pp. 50–53. Thomas Belviso to Robert Myers, 1 December 1947; Chotzinoff to J. W. Murray, RCA-Victor, 16 January 1948, NBC Archives, box 372, folder 6, and box 371, folder 19, respectively. It was not until 1951 that Petrillo was able to negotiate an agreement with the networks for contributions to the Music Performance Trust Fund. In order to obtain this agreement, Petrillo lifted yet another ban, that on the duplication of programs on AM and FM. FM stations, including those serviced by the networks, had used recordings almost exclusively—and therefore the Recording Ban of 1948 was a greater threat to FM than AM (Seltzer, p. 53; Chotzinoff to McCray, 21 October 1947, NBC Archives, box 373, folder 3).

<sup>69</sup> “Record Department, Red Seal, U.S.A. Earnings by Quarters,” NBC Archives, box 371, folder 19. Red Seal earnings dropped from \$430,759 to \$350,209 from the second to fourth quarters of 1948. Toscanini's earnings from records, too, dropped from 1948 to 1949: specifically, from \$17,006 in the last quarter of 1948 to \$4,366 in the first quarter of 1949.

<sup>70</sup> 11 August 1948, *ibid.*

implement. It was to be several years before the recording industry found itself on solid ground again.<sup>71</sup> Finally, in May 1948 NBC decided to cease its practice of making recordings of all its programs. Political broadcasts would still be recorded for documentary reasons, but any other show would need approval before a recording could be made.<sup>72</sup>

The summer symphony concerts went on as planned, opening on 10 April with a return to Studio 8-H of Erich Leinsdorf in a program of Bach, Copland, and Tchaikovsky. Leinsdorf's four concerts finished on 1 May with a program of Borodin, Ravel, and Dvořák. Milton Katims took the orchestra for two programs on 8 and 15 May, conducting Mozart's *Symphonie Concertante* with Mischakoff and Cooley as soloists, and an all-American program of Resnick, Bridge, Griffes, and the world première of Don Gillis's *Portrait of a Frontier Town*. On 22 May the Russian conductor Jaques Rachmilovich made his New York debut with the NBC Symphony. "From the opening Overture to Mozart's 'Così fan tutte'," wrote Ross Parmenter, "it was evident that Mr. Rachmilovich was an experienced orchestral technician with clear ideas of what he wanted."<sup>73</sup> Other conductors that summer included Hans Schwieger, Alexander Hilsberg, Massimo Freccia, Roy Shield, Hans Lange, and Max Reiter. A highlight was Lange's 11 September concert with the world première of a First Piano Concerto by E. Robert Schmitz, the composer at the piano.<sup>74</sup>

---

<sup>71</sup> See Chapter 2, p. 27.

<sup>72</sup> Minutes of the NBC N. Y. Program Board Meeting, 11 May 1948, NBC Archives, box 372, folder 5.

<sup>73</sup> Parmenter, "Jacques Rachmilovich, Russian Conductor, Makes Local Bow With the NBC Symphony," *New York Times*, 23 May 1948, p. 61, col. 4.

<sup>74</sup> Music Division Reports, October 1948, NBC Archives, box 373, folder 3.

In addition to these regular summer concerts, the orchestra, under Fritz Reiner, played for the final auditions of the Rachmaninov Memorial Contest, broadcast on Thursday, 29 April 1948, from Carnegie Hall. Five finalists were heard; the winner was twenty-year-old Seymour Lipkin, who played excerpts from the first Tchaikovsky concerto. Lipkin went on to a great career as pianist and conductor.<sup>75</sup>

Elsewhere in the music department, the *Orchestras of the Nation* series was as successful as ever, with debuts given to the Eastman School of Music and North Carolina Symphony Orchestras; and on 19 June 1948 the American Symphony Orchestra League presented an award to NBC “in recognition of its services to music in general and the ‘Orchestras of the Nation’ in particular.”<sup>76</sup>

The rest of the schedule was rather less impressive. Milton Katims inaugurated a new fifteen-minute music program on Friday, 21 May 1948 of concert music with orchestra, called *Music for Tonight*; but *The Story of Music* was canceled and the NBC String Quartet was dropped by the lead station of the NBC chain, WNBC (formerly WEAf).<sup>77</sup> A special concert led by Frank Black on 11

---

<sup>75</sup> Minutes of the NBC N.Y. Program Board Meeting, 18 Feb. 1948, NBC Archives, box 372, folder 5; Taubman, “Pianist, 20, Wins Big Music Contest,” *New York Times*, 30 April 1948, p. 27, col. 3. The other contestants were Ruth Geigner, Gary Craffman, Grace Harrington, and Jeanne Therrien; Horowitz was president of the Rachmaninov Fund, the sponsor of the contest.

<sup>76</sup> Music Division Reports, May and June 1948, NBC Archives, box 372, folder 5.

<sup>77</sup> Music Division Reports, May 1938, Chotzinoff to McCray, 19 November 1947, NBC Archives, box 372, folder 5. CBS had also changed its lead station to WCBS since its original call letters, WABC, could now be confused with another network.

In the summer of 1947, the NBC String Quartet consisted of the following players: (first quartet): Daniel Guilet, Bernard Robbins, Carlton Cooley, and Benar Heifetz; (second quartet): Max Hollander; Louis Gralitzer, Nathan Gordon and Naoum Benditzky (Westphal, p. 759).

March 1948, beamed to Cuba, honored the grand opening of a “Radio City” in Havana.<sup>78</sup>

Chotzinoff, for one, longed for more music programming on NBC:

Though we lead in music with Toscanini and the NBC Symphony, I think we still do not cover the field to the extent that we should. I should like to see restored our former half-hour of contemporary orchestral music and I should like to put on a weekly half-hour of the great song literature of the world.<sup>79</sup>

But by most counts, live music was still doing well on NBC. Despite the shift of time slot, the NBC Symphony broadcasts were still popular and Toscanini maintained his vigor as he passed his eighty-first birthday. Television appeared promising. The orchestra even continued to serve its propaganda function as *Otello* was rebroadcast to the Soviet Union over the State Department’s “Voice of America” system.<sup>80</sup>

#### 4

#### THE TWELFTH SEASON (1948–49)

Toscanini vacationed in Italy in 1948, dividing his time between his house on Milan’s via Durini and his retreat on the Isolino di San Giovanni, in Lake Maggiore, and he was once again seeking an assistant, having not had one since William Steinberg left in 1941. He inquired of the director general at La Scala, without great success. But on 21 May, during a concert at La Scala Toscanini suddenly found what he was looking for in twenty-eight year old Guido Cantelli, making his debut at Teatro alla Scala. Cantelli was the closest thing to a

---

<sup>78</sup> Minutes of the NBC N. Y. Program Board Meeting, 25 February 1948, NBC Archives, box 372, folder 5.

<sup>79</sup> Music Division Reports, December 1947, NBC Archives, box 373, folder 3.

<sup>80</sup> Nicolas Nabokov to Chotzinoff, 18 November 1947, NBC Archives, box 371, folder 15.

reincarnation of the young Toscanini. He conducted from memory and had Toscanini's fierce devotion to the letter of the score. He conducted with Mediterranean passion. His repertoire, though small so far, was naturally more modern than Toscanini's. Cantelli became associate conductor of the NBC Symphony with the 1948–49 season and kept the position until the orchestra's demise. It was the start of an affectionate relationship between the two conductors.<sup>81</sup>

By this time, plans for 1948–49 were underway. Sustaining the NBC Symphony was the network's first priority. An NBC executive wrote:

This is the king-pin of our sustaining musical program structure. With Toscanini it has brought immense prestige to NBC and given us an undisputed lead in this field. Whether sponsored or sustaining, we regard it as a "must" in our schedule.<sup>82</sup>

Other goals set for the season were a new children's series, the *Orchestras of the Nation*, expanding the NBC String Quartet into a general chamber music series, and a new modern music program like the one that had run during the war. The same executive discussed the plan:

This is a revival, on a broader scale, of an orchestral series called "New American Music," given over NBC some years ago (1941), with Frank Black conducting and Samuel Chotzinoff as commentator. The "gimmick" that made this series click was the device of inviting listeners to write letters expressing their opinions of the music, and having Chotzinoff read excerpts from the letters on the air.

Since most people do not like new music, their comments are usually caustic, or downright abusive. When a new work by a great contemporary composer like Schoenberg is performed, there are always some people who will write to the papers saying that the perpetrator of such atrocious stuff is crazy and should be confined in a straight-jacket. This kind of thing would be grist to our mill. People who agree with the writer will be delighted. People who disagree will be angry. People who don't care one way or the other will probably be amused. The total result is that nobody will be indifferent.

This approach takes the bull by the horns. In other words, it makes the most of a controversial subject. It performs the important public service, of

---

<sup>81</sup> Laurence Lewis, *Guido Cantelli: Portrait of a Maestro*, pp. 46–47.

<sup>82</sup> Author unknown, "Recommendations for Sustaining Musical Programs," NBC Network, 1948," NBC Archives, box 372, folder 6.

giving new music a hearing, it invites audience participation, it gives a lively and humorous slant to what might otherwise be strictly high-brow, and it is guaranteed to attract attention.

Prominent composers of all countries would be invited to submit new works for this series. The conductor of the series would then select the compositions judged most suitable for performance, on the basis of intrinsic musical value plus controversial possibilities. After all, we have to remember that the music of Mozart, Beethoven and Wagner was considered "controversial" and received plenty of abuse in its day!<sup>83</sup>

The commitment is impressive, even if the idea came to naught, particularly the use of radio as a forum for public cultural debate.

The NBC Symphony formula stayed the same: Toscanini in two groups of eight concerts, separated by two guests and with a Verdi opera. *Falstaff*, scheduled for December, was changed to *Aïda* and postponed until February. The season would start with another Brahms cycle, and Ernest Ansermet would return, along with Guido Cantelli.<sup>84</sup>

NBC was now fully committed to finding an advertiser, at least for the televised concerts. In an all-out effort, NBC courted Sinclair Oil, Coty, the Coffee Advertising Council, Cities Service, Prudential, Ford Motors, the Association of American Railroads, New York Life Insurance, Bendix Aviation, Dow Chemical, Republic Steel, ALCOA, and Mutual of Omaha. Several of these nibbled. Later in September, the Young and Rubicam Advertising Agency also showed interest in sponsoring the telecasts.<sup>85</sup> This was an all-out effort by the network, involving dozens of executives. "If there is any advertiser who is not already on our list whom you can think of, by all means get after him," wrote NBC's Edward R. Hitz

---

<sup>83</sup> Ibid.

<sup>84</sup> "Toscanini Begins Eleventh Year as NBC Symphony Conductor on Oct. 23," *New York Times*, 29 September 1948, p. 58, col. 7; Minutes of the NBC N. Y. Program Board Meeting, 10 November 1948, NBC Archives, box 372, folder 5.

<sup>85</sup> H. V. Anderson to Carleton Smith, 2 April; F. E. Chizzini to G. H. Grey, 1 September; R. H. White to George H. Frey, 1 September; Frey to Reynold Kraft, 15 September; T. C. Shays to Warren Wade, 7 October 1948, NBC Archives, box 403, folder 14.

in a memo to all salesmen at NBC. "Let's really try and stir up some interest in this package. I am sure somewhere along the line there is a buyer. It's up to us to find him."<sup>86</sup>

But the cost was astronomical. Toscanini found television lights unbearable, and insisted on a premium of \$3,000 over his usual \$6,000 fee for sponsorship. Guest conductors for television required an extra \$500, musicians an extra \$7.50 each. Then there was the added cost to convert Studio 8-H for television, estimated at \$1,500. Adding it all together, including \$25,000 for contingencies—i.e., last-minute Toscanini demands—the network arrived at a rough figure of \$180,838.32 in additional costs for television. The network offered the package at \$450,000.

NBC still had no intention of making money. "We would be willing to sell the Symphony at present on Television without charging other than our out-of-pocket costs." Thomas McCray wrote that summer, "I do not feel that the time is ripe to ask a television client to pay any portion of the AM costs."<sup>87</sup> But even so large an enterprise as General Electric said it did not have that kind of money and could not consider the offer.<sup>88</sup> The staff worked throughout the season to no avail, although by mid-season Cadillac was showing some interest. At the end of the season NBC went all out to find a sponsor for the televised *Aida*, to be charged out at \$10,000 and \$9,000 for the two halves. "In almost every instance the reaction was that while there was interest in the program, that it was offered a little too late to take advantage of the promotion and merchandising of the program."<sup>89</sup>

---

<sup>86</sup> 8 November 1948, *ibid.*

<sup>87</sup> McCray to Norman Blackburn, 13 August 1948, *ibid.*

<sup>88</sup> J. M. Greene to Edward Hitz, 15 November 1948, *ibid.*

<sup>89</sup> J. M. Milroy to H. V. Anderson, 6 January; Hitz to all salesmen, 18 and 23 March; Frank Reed to Frey, 29 March; Frank Chizzini to Frey, 31 March 1949, *ibid.* The potential clients that

NBC did manage to convince US Steel to sponsor some of the Summer Symphony Concerts at an attractive cost owing to the use of smaller forces and young conductors who could be paid less than 5% of Toscanini's per-concert rate. US Steel sponsored the summer symphony concerts for several more seasons.

As the television schedule expanded, Chotzinoff tried to ensure that he would keep his customary voice in production decisions. He was alarmed to discover that WNBT, NBC's flagship television station, was airing music programs without his consultation:

Last Sunday WNBT showed a short film on MYRA HESS. Myra Hess is an excellent pianist but the sound track of this film was very poor; it did not show her to advantage.

I understood it was to be part of my job to supervise all things musical on Television. I hope I may be consulted in the future.

Incidentally, I thought our presentation of the MARKOVA-DOLIN Ballet less than expert. The white backdrop and Miss Markova's white ballet dress offered no contrast to the eye, and for me, destroyed all the effect of her dancing. I also think when we do so important a broadcast, we should offer a larger musical background. A more numerous and better balanced orchestra would have added to the impression.<sup>90</sup>

Two weeks later, Chotzinoff was still complaining:

As the titular head of music on AM and television I have experienced the embarrassment of watching musical shows on WNBT of which I had no knowledge and as to which I had never been consulted. Specifically, there is a show called NBC TELEVISION CONCERT HALL on Sunday evenings from 7:30 to 8:00 which features serious music and light opera, which has been and is being built and televised without my knowledge and without benefit of my experience in such matters. It happened that I was highly critical of these shows; but their merit or lack of it seems to me beside the point, since I am in the embarrassing position of being responsible in the public mind for the quality of these shows. . . .

I have thought out and worked on several very important television projects. Were these projects to come to fruition, our musical position in television would be greatly strengthened. But I find myself stymied in my efforts to bring them to fruition. Some of the people in Television I find extremely

---

Chizzini contacted for NBC included: Remington Rand, Carrier Corporation, Eastman-Kodak, Oneida, Stromberg-Carlson, Arabian American Oil, Victor A. Bennett Company for Longines-Wittnauer Watches, William H. Weintraub Agency for Kaiser-Frazer, and Preston Pumphrey, for HotPoint.

<sup>90</sup> Chotzinoff to Norman Blackburn, 14 September 1948, NBC Archives, box 372, folder 6.



difficult and sometimes impossible to contact. And when I do succeed in making contact, the follow-up is generally vague and unproductive.<sup>91</sup>

Chotzinoff had indeed conceived several good ideas for musical programs on NBC Television, for example a half-hour program that would show Koussevitzky rehearsing the Boston Symphony. “For the first time,” he wrote, “outsiders, on their video sets, will be able to be present at an actual rehearsal of the orchestra and its renowned conductor.” He also hoped to televise the concerts of the New Friends of Music, for which he could get television rights at no cost. His pet project was to televise operas in English, “done to such perfection and theatrical truth as to create a new audience to which the stereotyped foreign language opera presentations would have no appeal.”<sup>92</sup> Chotzinoff believed that such an opera, if given with “a truly credible, *modern* translation would have the force of an ‘Oklahoma,’ of a ‘Carmen Jones,’ set to the world’s greatest music.” It was his suggestion to commission a new opera from Menotti, after the precedent of the successful radio opera, *The Old Maid and the Thief* some ten years before. This of course was to be *Amahl and the Night Visitors*, television’s first classic Christmas program, repeated annually for more than two decades. Chotzinoff also proposed shows called *Visit the Nightclubs*, *Ballet on Television*, *Student Musical Programs*, *Musical Film Shorts*, and a full-scale production of Verdi’s *Falstaff*, conducted by Toscanini.<sup>93</sup>

Chotzinoff had his way: on 7 April 1949, Charles Denny wrote to Carlton Smith to remind the staff that, as General Musical Director of NBC, Chotzinoff was to be in charge of all musical activities at the network, including television.<sup>94</sup>

---

<sup>91</sup> Chotzinoff to Charles R. Denny, 28 September 1948, *ibid.*

<sup>92</sup> *Ibid.*

<sup>93</sup> Chotzinoff to Charles Denny, 28 October 1948, *ibid.*

<sup>94</sup> NBC Archives, box 372, folder 7.

He was not the only one making interesting suggestions for television. NBC's John McCullough planned an early music program in conjunction with the Metropolitan Museum and the Cloisters.

Our purpose in these broadcasts was to bring to life a period of time through the media of sound and sight rather than to develop a program that would be a conventional concert or picture exhibit. For example, the general thinking for the first program on Orlando de Lassus would have followed more or less this viewpoint. We might have started with pictures of current methods of transportation on the sea, on the land and in the air, etc. which have created for us a technological era of One World. We then would have shown pictures of travel in the time of Lassus—coaches, handchairs, canal barges or whatever, which leads us to think of that period as one of acute nationalisms when the world citizenship was out of the question. We then would have shown a map of Europe and singled out Lassus's birthplace on it. We would have showed visually by dropping scores of his works there the amount of his productivity. We then would have started traveling around the map of Europe to all the places that this extraordinary gentleman fertilized with his music and from which he derived inspiration. The choral music would have represented music in three or four languages, the music style of each completely in terms of the language and completely different from any of Lassus' other styles. The general conclusion of the show would have been that here back in the 16th century was a world citizen.<sup>95</sup>

Early television programming was on the whole quite imaginative, and had more of these suggestions been heeded, could have been more so.

But Chotzinoff and others did not yet realize television's limitations with regard to art music. In 1948 television was still conceived primarily as an accessory to radio; many broadcasters believed it was a passing fad. "Radio officials outside the New York area also voiced the belief that many persons soon would tire of giving the complete concentration that television requires and go back to just listening," wrote the *Times* in June 1951.<sup>96</sup>

---

<sup>95</sup> McCullough to Charles Dollard, 29 March 1949, NBC Archives, box 591, folder 18. Other shows planned for the series included ones on Josquin, Schütz, Dufay, Claude le Jeune, the English composers (Tallis, Gibbons, Byrd and Purcell), Couperin, Handel, the German Baroque (Hassler, Schein and J. S. Bach), medieval music (Perotin, et al.); Haydn, French Renaissance (Binchois, de la Rue, Mouton, Compère, etc.), Schubert, and Debussy.

<sup>96</sup> Jack Gould, "TV Makes Inroads On Big Radio Chains," *New York Times*, 27 June 1951, p. 1, col. 2.

It took a while for producers to understand the differences. Most early television had been moved from radio with little alteration of content, but as the visual aspect of the entertainment became more prominent, those listening to the radio portion of the simulcasts could hear the studio audience responding to action that only television viewers could understand.<sup>97</sup> According to Barlow, television producers devoted almost all their attention to what they saw, ignoring what they heard:

The neglect of sound in television is terrific. The television people are ninety-five percent interested in the pictures that they get. The sound can be anything. They are not conscious of the sound; in fact, when they are looking at a picture, a great many of them don't even hear the sound because they are concentrating so fully on the visual image.<sup>98</sup>

In fact, television marked the beginning of the end for the great music sustaining programs. But the end was not yet in sight at the start of the 1948–49 season. Toscanini, nearly 82 years old, was in fine health and seemed to be conducting as well as ever. The orchestra was still filled with virtuosi. On 15 December the NBC Symphony was once again voted the “Best Symphony Orchestra” on the air in the *Motion Picture Daily* 13th Annual Radio Poll.<sup>99</sup>

Toscanini opened the season with a six-week Brahms cycle, starting with the *Serenade in D Major* and the second Piano Concerto with his son-in-law Vladimir Horowitz. Downes wrote that it was “what this writer can only call the most masterfully balanced and coordinated performance of the concerto that he ever

---

<sup>97</sup> Hilmes, p. 147.

<sup>98</sup> Barlow, p. 189.

<sup>99</sup> NBC Archives, box 157, folder 30.

heard.”<sup>100</sup> For the next several concerts Toscanini presented the symphonies in order; the broadcast of 13 November included the Double Concerto, a famous performance of the *Liebeslieder* Waltzes with two NBC pianists and a chorus of seventeen, and the *Hungarian Dance* No. 1 in G Minor. This concert was the third NBC Symphony program to be televised, and Ross Parmenter’s review of the telecast confirms the growing ambivalence over the marriage of television and orchestras:

In [the *Liebeslieder* Waltzes] there were interesting double images, the handsome conductor being seen in close-up while the chorus was seen on a smaller scale in a dimmer exposure that gave the illusion of showing behind and through his head. And throughout there was a studied attempt to relate the camera work with the music.

But the conviction was deepened in one watcher that concerts should be heard and not seen. The images on the screen fought for the mind’s attention and generally won out over the ears that were trying to concentrate on the music’s sound. And the images certainly succeeded in shifting the emphasis from the music to the performers.

This stress on the performers rather than on music is one of the things bedeviling music in this country. If television concerts catch on, it is sure to be accelerated. The likelihood of wide popularity, though, is still to be determined.

Because there were only three cameras in stationary positions and they were obliged to pick up their shots under concert conditions, yesterday’s program on the television seemed like an inferior motion picture.

The big work was the concerto in A minor for violin and ’cello. This allowed for a good opening. During the brief orchestral introduction Mr. Toscanini was seen in close-up. Then Frank Miller, the ’cellist, began alone and the camera switched to him. When Mischa Mischakoff, the violinist, came in, the camera turned on him along with the whole orchestra not being shown till its turn came after the two long solos.

But after this one grew tired of the switching back and forth from a limited number of shots at fixed distances. It was good to return to the studio for the closing Hungarian Dance No. 1 in G minor, where the orchestra could be heard in its full splendor and the eyes were no longer limited to a small rectangular screen.<sup>101</sup>

---

<sup>100</sup> Downes, “Toscanini Begins His Season on NBC,” *New York Times*, 24 October 1948, p. 68, col. 3.

<sup>101</sup> Parmenter, “Toscanini Concert Again is Telecast,” *New York Times*, 14 November 1948, p. 69, col. 3. The historic and popular performance of the *Liebeslieder* Waltzes can be heard on BMG 60260–1–RG.

Toscanini's last two concerts of 1948, on 4 and 11 December, presented works of Mozart, Dvořák, Wagner, Mendelssohn, Liadov and Richard Strauss. The program on 4 December was also televised.<sup>102</sup>

Ansermet led the remaining concerts of 1948, beginning on 18 December with Bach's Third Orchestral Suite, *Horace victorieux* by Honegger, and Ravel's *Rapsodie espagnole*. Ansermet had given the world première of the Honegger in 1921, and his performance of it with the NBC Symphony interested many. "Each of the offerings received a reading equally searching, distinguished and masterly," wrote Noel Strauss in the *Times*.<sup>103</sup>

The following week Ansermet conducted a Christmas program of the overture to Humperdinck's *Hänsel und Gretel* and Schubert's Great C Major Symphony, after which "the radio audience was wished a prosperous Christmas and was enjoined to remember starving people overseas." The following week, the NBC Symphony concert was pre-empted by the Harbor Bowl Football Game, a stern omen of the future. On 7 January 1949 Ansermet gave his final concert of the season, including Bartók's *Music for Strings, Percussion, and Celesta* and Stravinsky's *Firebird Suite*.<sup>104</sup>

Guido Cantelli at length made his American debut on 15 January 1949 with a performance of Haydn's Symphony No. 93 in D Major and Hindemith's *Mathis der Maler* Symphony. Toscanini was already calling Cantelli "son," and the young conductor was swept into the Maestro's social milieu. First violinist Remo

---

<sup>102</sup> "Music Division Report," December 1948.

<sup>103</sup> Strauss, "Ansermet Leads Work by Honegger," *New York Times*, 19 December 1948, p. 66, col. 1.

<sup>104</sup> "NBC Symphony in Yule Program," *New York Times*, 26 December 1948, p. 12, col. 4; "Radio Musical Concerts," *The New York Times*, 26 December 1948, sec. 2, p. 8, col. 1 and 2 January 1949, sec. 2, p. 8, col. 1.

Bolognini reassured Cantelli that the orchestra was used to rehearsals conducted in Italian. "We've been with Toscanini for quite a few years, you will see, it'll work and we will understand." Bolognini was right.<sup>105</sup>

The press at first did not know quite what to make of Toscanini's young "discovery." The *Times* was cautious:

A slender, dark-haired young man who seemed to conduct on tiptoe, Mr. Cantelli . . . immediately showed himself to be a precise, detailed, hard-working conductor, capable of inducing his orchestra to attack gently or build to huge climaxes. He was clearly most at home in the more recent composition, where his definitive beat was ideally suited to the accentuated rhythms of the winds. If the string quality in both works lacked warmth or plasticity it may be charged to the conductor's youth and preoccupation with details. A hearing of romantic music should tell more about his aspect.<sup>106</sup>

The following week Cantelli conducted the American première of Giorio Ghedini's *Pezzo concertante* along with Casella's *Paganiniana* and Tchaikovsky's *Romeo and Juliet*.<sup>107</sup> By his third week in America, he had won the press over.

Olin Downes wrote:

If one wanted to leap into print with the announcement that in presenting the 28-year-old Guido Cantelli to its orchestral public the NBC had revealed one of the leading conductors of the modern world, one could not unreasonably do so on the basis of his performance of the Wagner "Faust" Overture in Studio H-8 [*sic*] yesterday afternoon in Radio City. . . .

Mr. Cantelli has qualities and accomplishments to his credit which this writer has not seen paralleled in a musician of his youth before. He is a most passionate but also highly intellectual musician, with a knowledge of his scores, which he conducts from memory, that is absolute and not relative. His command of the orchestra is equally unquestionable, even if, on the podium, he has not complete command and control of his gestures.

But this only relates to his platform manner—never to his amazing poise and balance as an interpreter. That he conducts like a whirlwind is merely the fact of his temperament and the way in which, with complete sincerity and unconsciousness, he conveys his wishes to the men of the orchestra. Not a finger,

---

<sup>105</sup> Lewis, pp. 49–53.

<sup>106</sup> "Cantelli in Debut With NBC Symphony," *New York Times*, 16 January 1949, p. 71, col. 4.

<sup>107</sup> "Cantelli Leads Concert," *New York Times*, 23 January 1949, p. 44, col. 5.

a hand or flying arm or leg is used with any other purpose but communicating the music and securing the last nuance and intensity from the players.<sup>108</sup>

*Time* Magazine published a feature article on Cantelli after this third concert as well. “The Toscanini-trained musicians of the NBC Symphony Orchestra blinked, then stared: Was it Frank Sinatra?” The article continued:

Arturo Toscanini had dug up many an obscure piece of Italian music, but this was the first time in many a year he had unearthed a new Italian conductor—one who “conducts like I do,” which means with precision, drama, warmth and love.<sup>109</sup>

Cantelli had also won over the orchestra by this time. Leonard Sharrow considered him “a tremendous talent,” and recalled an incident from one of the rehearsals that shows his growing affection for the musicians:

I remember at one time, we did a broadcast with him. And when we saw him the next rehearsal [for] the next broadcast, he looked around to see whether anyone was in the studio. His command of English was not all that great. He said, “Maestro told me not to praise the orchestra.” So he looked around to see whether Toscanini was in the hall, and he looked at us and said, “Bravi signori, bravi!” He didn’t want to go contrary to Toscanini’s wishes.<sup>110</sup>

Cantelli completed his engagement with a performance on 5 February of Franck’s D-Minor Symphony and Ravel’s *La Valse*.

Toscanini returned the following week with an all-Berlioz program of the *Queen Mab* Scherzo and *Harold in Italy* with Carlton Cooley. On 19 February he led an all-Beethoven broadcast, featuring the *Coriolan* Overture and the “Eroica” Symphony, and another all-Beethoven program a month later, with *The Consecration of the House* Overture, *The Creatures of Prometheus*, and the Adagio and *Allegretto* from the Sixth Symphony.

---

<sup>108</sup> Downes, “Cantelli Scores as NBC Conductor,” *New York Times*, 30 January 1949, p. 62, col. 2.

<sup>109</sup> “Like I Do,” *Time*, 24 January 1949, p. 36.

<sup>110</sup> Sharrow, interview with the author, 23 April 1993.

The biggest production of the year, as usual, was a televised concert version of an opera. This time it was *Aida*, with Herva Nelli, soprano (*Aida*), Richard Tucker, tenor (*Radames*), Eve Gustavson, mezzo-soprano (*Amneris*), and Giuseppe Valdengo, baritone (*Amonastro*); Robert Shaw again directed the chorus. Listeners who missed it, wrote Downes, “just have not heard *Aida*.”<sup>111</sup> The production was voted Outstanding Musical Event of the Year in the sixth annual National Radio Poll, conducted by *Musical America* magazine, and for the sixth straight year Toscanini was voted Best Symphonic Conductor; for the third time NBC was named the network most devoted to serious music. It was the fourth time a production of Toscanini and the NBC Symphony was chosen Outstanding Musical Event; Leonard Bernstein, moreover, was honored as Best Guest Symphony Conductor for an appearance on NBC’s Boston Symphony Orchestra Rehearsal show.<sup>112</sup>

The NBC Symphony had wrapped up the season on a positive note. But not everyone was happy with the network. B. H. Haggin wrote Sarnoff an angry letter asking why no recording sessions had been scheduled with Toscanini, and why the one RCA employee assigned to the transcription service, Robert Hupka, had been fired. The answer was that in RCA’s battle with Columbia over record speeds and the push to develop a catalogue of 45 RPM recordings. Courting Toscanini for further recordings seemed pointless.<sup>113</sup>

---

<sup>111</sup> Downes, “Two Acts of ‘Aida’ Led by Toscanini,” *New York Times*, 27 March 1949, p. 69, col. 1.

<sup>112</sup> “Toscanini and NBC Win Music Honors,” *New York Times*, 21 May 1949, p. 9, col. 1. This rehearsal show, still only on radio, was the program Chotzinoff had suggested several years earlier, where listeners got a chance to hear Koussevitzky and guests conduct rehearsals.

<sup>113</sup> Sarnoff to Haggin, 18 April; Haggin to Sarnoff, 8 June; W. A. Buck to F. M. Folsom, 20 June; Buck to Joseph McConnell, 3 August; Chotzinoff to Haggin, 9 September 1949, NBC Archives, box 372, folder 7. Hupka later published a series of beautiful photographs of Toscanini



The summer series began with Milton Katims at the helm. On 9 April he led a program of Dvořák's Second Symphony, the *Fête-Dieu à Seville* by Albeniz, and the overture to Bax's *Picaresque Comedy*. His series of three concerts included a repeat of Barber's First Essay For Orchestra and Gould's *Spirituals for Orchestra*. Toscanini on 20 April led the benefit concert at Carnegie Hall for the City College Centennial Fund, a massive program with Beethoven's overture to *The Creatures of Prometheus* and the "Eroica" symphony, then after intermission a series of Wagner excerpts. Rose Bampton and Set Svanholm sang in the concert.<sup>114</sup>

The conductors that summer were Leinsdorf, Massimo Freccia, Fritz Reiner, Arthur Fiedler, Sigmund Romberg (then 62 years old), Wilfred Pelletier, Percy Faith, Dmitri Mitropoulos, Antal Dorati, Harold Levey, and Walter Ducloux. From June, the broadcasts were temporarily moved to Sunday at 8:30 P.M. Most of the music that summer was very light, but there were some high spots: Percy Faith's all-Gershwin program on 7 August; the world première of Chassins's *Period Suite* on 8 October; the world premières of Alan Shulman's Waltzes for Orchestra and Don Gillis's *Dance Symphony* later that month. A number of world-class soloists appeared: Lauritz Melchior, Nathan Milstein, Oscar Levant, Gladys Swarthout, Artur Rubinstein, Patrice Munsel, Elena Nikolaidi, and Robert Merrill.

Toscanini, returned from his summer in Italy to do a repeat of the benefit for the Ridgefield, Connecticut, library he had done two years previous. The orchestra played light music for the townsfolk, and the 550 listeners in the gymnasium contributed more than \$15,000 for the library and boy's club of Ridgefield. Their wild applause coaxed Toscanini into two encores.

---

conducting in *This Was Toscanini*, written with NBC Symphony violinist Samuel Antek in the early 1960s.

<sup>114</sup> Downes, "Toscanini Offers Stirring Concert," *New York Times*, 21 April 1949, p. 29, col. 3.

When the audience stood and shouted for more, the maestro came back and led Sousa's "Stars and Stripes Forever." And how he and his boys did it! It made you feel like rising and waving a flag. The audience in fact broke in with delighted applause. Even this did not disturb the maestro. He, too, was having himself a time.<sup>115</sup>

NBC maintained its list for 1948–49: *Orchestras of the Nation*, the NBC String Quartet, *The Voice of Firestone* and *Bell Telephone Hour*. *The Harvest of Stars* moved to CBS, taking Frank Black, so long a major figure at NBC. NBC inaugurated some new programs that year, however: concerts by Arthur Mendel's *Bach Aria Group*, one of the first exponents of historic performance practice, were heard Sundays, 9:30 to 9:45 AM; and *Dress Rehearsal*, a radio offshoot of Chotzinoff's telecasts of the Boston Symphony rehearsals, heard Mondays from 1:00 to 1:30. Olin Downes served as commentator for this show, and Leonard Bernstein, as Koussevitzky's assistant, had one of his earliest breaks.<sup>116</sup> Chotzinoff's opera-in-English got underway with *La Bohème*, broadcast in half-hour increments over several Wednesday evenings.<sup>117</sup>

## 5

### THE THIRTEENTH SEASON

Many people remember the 1949–50 season as the NBC Symphony's best. On 29 October 1949 Toscanini appeared on the podium for the start of his twelfth season—the orchestra's thirteenth—with two favorites: Debussy's *La Mer* and excerpts from Berlioz's *Romeo and Juliet*. The concert, wrote Downes, "which

---

<sup>115</sup> Taubman, "Ridgefield Again Hears Toscanini," *New York Times*, 8 October 1949, p. 8, col. 6.

<sup>116</sup> Music Division, Reports for November and December 1948, NBC Archives, box 373, folder 3.

<sup>117</sup> "Radio and Television," *New York Times*, 25 January 1949, p. 46, col. 2.

was a repetition of perfectly familiar things, was a memorable event, a new experience, and a deeper realization of what it means to have such a sovereign interpreter with us.”<sup>118</sup> His first series, in fact, was filled with familiar works: the “Enigma” Variations; Beethoven’s Second Symphony; Cimarosa’s *Il matrimonio per raggiro*; Schumann’s Third Symphony; Boccherini’s Quartet in D Major arranged for strings; Haydn’s Symphony No. 98; the second *Daphnis and Chloe* Suite; the overture to *Die Zauberflöte*; the “Eroica;” Cherubini’s *Ali Baba* Overture; Tchaikovsky’s “Manfred” Symphony; and the ubiquitous all-Wagner concerts.

Toscanini and the orchestra also undertook a drive to record their great successes, each Monday: the first movement of Beethoven’s Second Symphony, 7 November; Ravel’s *Daphnis and Chloe* Suite, 21 November; the “Eroica” over the next two weeks, along with the “Manfred” Symphony on 5 December; the *Feste Romane* on 12 December, and several Wagner works on Thursday, 22 December. All have been reissued in the *BMG Arturo Toscanini Collection*, along with broadcast transcriptions from fall 1949, such as the powerful reading of Schumann’s “Rhenish” Symphony on 12 November.<sup>119</sup> Toscanini was beginning to create a true legacy of his recordings. The “Eroica,” especially, is a first-rate example of his ability in his ninth decade to combine perfect clarity of detail with unyielding power and emotion, and demonstrates once again the discipline and virtuosity of the NBC Symphony. Forty-five years later, it still remains one of the great recordings of the work.<sup>120</sup>

---

<sup>118</sup> Downes, “Toscanini Starts His N.B.C. Series,” *New York Times*, 30 October 1949, p. 72, col. 3.

<sup>119</sup> BMG 09026–60292–2 (Schumann); 60262–2–RG (Respighi); 09026–60305–2 (excerpts from *Parsifal*); and 60252–2 RG (the “Eroica”).

<sup>120</sup> Almost all the NBC Symphony records from here on were made in Carnegie Hall, to their benefit.

Cantelli returned on Christmas Eve, with the overture to Handel's *Messiah*, the Sinfonia to part II of Bach's Christmas Oratorio, and Tchaikovsky's Fourth Symphony. On New Year's Eve he conducted Haydn's "Surprise" Symphony, Stravinsky's *Chant du rossignol*, and the overture to Wagner's *Rienzi*. The next week's program was Mozart's Symphony No. 29 (K. 201) and a repeat of *Mathis der Maler*. Cantelli's last concert, 14 January, included an arrangement by Ghedini of four works by Frescobaldi and Beethoven's Seventh Symphony.<sup>121</sup>

When promoter Andrew Schulhof asked about the possibility of Ansermet's returning for the 1949–50 season, Chotzinoff politely declined. "When we formed the NBC Symphony for Toscanini eleven years ago we decided that we would engage guest conductors for not more than two seasons in succession," he lied. "We have consistently followed that idea, and since Mr. Ansermet has been here two seasons we will have to skip next year."<sup>122</sup> But the impediments were overcome, and Ansermet returned on 21 January with Bach's Third Brandenburg Concerto, the American première of Ernest Bloch's *Concerto symphonique* for piano and orchestra with Corinne Lacombe, and Chabrier's *España*. The following week he conducted the world première of Martinů's Concerto Grosso for two pianos, winds and strings (1937). Also on the program were his own arrangement of Debussy's *Epigraphes-Antiques* and Hindemith's *Nobilissima Visione* suite.

Ansermet's third program included Lukas Foss's *Recordare*, introduced the previous year by the Boston Symphony, along with Mozart's "Linz" Symphony and Debussy's *Iberia*. At Ansermet's final concert, William Primrose made a last appearance with his former colleagues at NBC in the Bartók Concerto, which he

---

<sup>121</sup> Lewis, p. 143.

<sup>122</sup> Chotzinoff to Andrew Schulhof, 4 February 1949, NBC Archives, box 372, folder 7.

had commissioned in 1945. Once again, Ansermet made a very strong impression on New York. The music on the second program "was masterfully projected by Mr. Ansermet and his men," wrote Downes.<sup>123</sup> "A pity he is not heard more frequently at other orchestra concerts in this city, for in his field, in the music which he selects for himself, he is in the very front rank of living conductors."<sup>124</sup>

Ansermet's modernism was not for everyone. Listeners complained: "No doubt, some people like the modern composers, but I doubt if the majority of music lovers do," one wrote. "Your programs would be better if the majority of it is music composed by the old masters." Chotzinoff replied that he happened to share those views, but considered it "the duty of a radio network to broadcast a portion of modern music."<sup>125</sup>

Toscanini returned on 18 February with an all-Cherubini program: the overture to *Medea* and the Requiem, released in the *Arturo Toscanini Collection* (BMG 60272-2-RG). The Robert Shaw Chorale was prepared by Ralph Fuller for this performance.<sup>126</sup> The next pair was all-Brahms and all-Russian.

The series continued with Toscanini favorites. The third of these was on his eighty-third birthday, and as if to demonstrate his continuing vitality he conducted with extra vigor and refused an intermission. Downes wrote:

---

<sup>123</sup> Downes, "Ansermet Directs Bloch's Concerto," *New York Times*, 22 January 1950, p. 66, col. 3; "Work by Martinu in Radio Premiere," *New York Times*, 29 January 1950, p. 58, col. 1.

<sup>124</sup> "Ansermet Offers Foss Work," *New York Times*, 5 February 1950, p. 74, col. 4; Downes, "Primrose Excels in Bartok's Work," *New York Times*, 12 February 1950, p. 74, col. 3. See Primrose, pp. 185-87, for the story of the Bartók concerto.

<sup>125</sup> Walter G. Mitchell to Chotzinoff, no date; Chotzinoff to Mitchell, 13 February 1950, NBC Archives, box 371, folder 14.

<sup>126</sup> Downes, "Toscanini Directs Cherubini Requiem," *New York Times*, 20 February 1950, p. 21, col. 4.

Arturo Toscanini, on his eighty-third birthday, ascended the podium in Studio H-8 [*sic.*] in Radio City yesterday afternoon, disregarded the attempt of the audience at prolonged applause, and led the N.B.C. Symphony Orchestra, in the most authoritative and fiery fashion, through a program that would have taxed the strength and interpretive capacities of any conductor in the prime of his powers. .

..

Mr. Toscanini did not leave the stage at all. He paused between numbers only long enough for Ben Grauer to announce to the audience of the air the title of the next work to be heard. All this is significance of amazing physical power and impetuousness of spirit.<sup>127</sup>

Toscanini ended the season with the long-awaited two-part telecast of *Falstaff*, with Giuseppe Valdegno, Herva Nelli as Mistress Ford, and Nan Merriman as Mistress Page. Robert Shaw once again directed the chorus. This scintillating, colorful performance can be heard on the reprint in the *Arturo Toscanini Collection* (BMG 60326-2-RG), one of the finest recorded performances of any opera.<sup>128</sup>

Less than a week later, Toscanini and the NBC Symphony began their grand tour of the United States

Meanwhile, the dreams of television opera were still going strong. The upstart DuMont television network announced in *Television Daily* in May 1949 that it would produce grand opera in its upcoming season, specially tailored to fifty-minute programs.<sup>129</sup> NBC planned four operas for 1949-50 at an estimated cost of \$25,000—a reduced price, in view of the NBC Symphony players being used

---

<sup>127</sup> "Toscanini Conducts Program," *New York Times*, 12 March 1950, p. 82, col. 1; "Toscanini Leads Dvorak Work," *New York Times*, 19 March 1950, p. 83, col. 3; and Downes, "Toscanini Directs Birthday Concert," *New York Times*, 26 March 1950, p. 83, col. 1.

<sup>128</sup> Downes, "Toscanini Directs 'Falstaff' Finale," *New York Times*, 9 April 1950, p. 75, col. 3. There is also a record in circulation of a rehearsal for this broadcast which demonstrates Toscanini's temper.

<sup>129</sup> Carleton Smith wrote to Chotzinoff: "From the attached story, it indicates we are not the only ones planning to do a series of operas in English" (NBC Archives, box 372, folder 7).

during their “spare time.”<sup>130</sup> Robert Sarnoff, now a vice-president at NBC, urged the continuance of televised opera:

The current opera series will conclude with the TALES OF HOFFMAN scheduled for early May. As you know, the operas have been a cultural success, and have received wide acclaim from the public and both the regular and trade press.

Because of the tremendous amount of work involved in each opera, and the fact that the musical talent makes commitments well into the future, it is essential an early decision be made if we are to continue with another series of operas commencing in the fall. Personally, I feel that NBC Television should continue these special versions of opera as a regular feature on perhaps a one-a-month basis. I also feel certain that if properly exploited well in advance a sponsor can be found for such a series.<sup>131</sup>

Executives also devised a scheme to use the NBC Symphony broadcasts as part of the longstanding college-by-radio programs: a plan to which Toscanini would never consent to, let alone to agree to finalize his programs long enough in advance to let instructors prepare their lectures. The previous college-by-radio home study program, called *Pioneers of Music*, had involved the issuance of handouts, pamphlets, and promotion at participating universities, all difficult to implement with the NBC Symphony.

USC and then Brooklyn College, nevertheless, agreed to offer a music appreciation course for fall 1950 based on the NBC Symphony repertoire. In the end the plan collapsed with the withdrawal of USC. “USC will not participate if Brooklyn College does on any basis whatsoever,” an executive wired. “This is due to the fact that USC does not feel that Brooklyn is in the same scholastic league. Would not object to school with equal credit rate.” Brooklyn College made several public announcements during the Symphony broadcasts, but unfortunately there

---

<sup>130</sup> P. H. Adler to Fred Wile, Jr., 23 November 1949, NBC Archives, box 372, folder 7.

<sup>131</sup> R. Sarnoff to Fred Wile, 22 March 1950, NBC Archives, box 372, folder 7. There was also a possibility that the Glyndebourne Opera Company would come to America for a Mozart Festival in Princeton, NJ, and Chotzinoff investigated the possibility of television broadcasts of this company for its three-week stay (Joseph McConnell to S. L. Weaver, 12 March 1950, *ibid.*).

was almost no response. Brooklyn College finished the first semester in January 1951 then withdrew.<sup>132</sup>

One other issue that season must have caused true discomfort at NBC: Margaret Truman's manager asked that she be a regular guest with the NBC Symphony and offered an exclusive contract. Chotzinoff conceded that "Miss Truman has a very winning personality which would represent to the public the average nice American middle-class girl." But they knew that she could not carry a weekly program, and that Toscanini would never permit her as a soloist on his show.<sup>133</sup> The famous show-down between President Truman and *Washington Post* music critic Paul Hume—who dared to criticize Margaret's recital at Constitution Hall—occurred in December of that year.<sup>134</sup>

## 6

### THE TOUR OF THE UNITED STATES

The idea for a trans-continental tour of the NBC Symphony developed during the preparations for Toscanini's tenth-anniversary season in 1948. If NBC's press announcements are to be believed, since the first broadcasts the network had received countless letters asking the orchestra to visit. Toscanini, returning from his vacation in Europe in fall 1949, mentioned his own interest in a tour of "the country that meant so much to the peace of the world."<sup>135</sup> This was not to be the first such

---

<sup>132</sup> Letters, June to November 1950, contained in NBC Archives, box 332, folder 7.

<sup>133</sup> Chotzinoff to McCray, 8 February 1950, NBC Archives, box 372, folder 7.

<sup>134</sup> Brian Lingham, ed. *Harry Truman: The Man—His Music* (Kansas City, 1985), p. 37.

<sup>135</sup> Royal to Louis Seltzer, Cleveland Press, 22 February 1950, NBC Archives, box 162, folder 12.



tour for Toscanini; thirty years before, he had taken a hand-picked Italian orchestra on a tour to America.

There was also an unspoken valedictory atmosphere to the project. Toscanini had been grumbling about retirement for several years and NBC was always on the lookout for ways of proving they still needed him. "He needs to be assured from time to time that we *do* want him," wrote Royal in March 1948, "and I think it's agreed that we do—because his value to us, in my opinion, is more at this time than it ever was at the beginning, ten years ago."<sup>136</sup> Although NBC was aware that any new year could be Toscanini's last, they knew they could not bill it as the "final tour of the Great Maestro."<sup>137</sup> Columbia had meanwhile won the "War of the Record Speeds," and RCA took advantage of the tour to market the reissues on LP.<sup>138</sup>

Toscanini's final consent did not come until early 1950. The network had already prepared the way:

Before receiving word that Toscanini had consented to make the tour, Mr. [Marks] Levine [President of National Concert and Artists Corporation, who booked the tour] sent "blind" telegrams to concert managers in twenty cities asking if they could reserve dates for "the biggest concert attraction before the public today." Many local managers at once suspected it was Toscanini and telephoned immediately for further details. He was able to book the tour solid within four days, Levine said.<sup>139</sup>

The tour was to circle to country, kicking off at Carnegie Hall, then proceeding south to Baltimore, Richmond, and Atlanta, west to New Orleans,

---

<sup>136</sup> Royal to Trammell, 4 March 1948, NBC Archives, box 158, folder 2.

<sup>137</sup> Folsom to Joseph Wilson, Executive Vice President, RCA-Victor, 19 December 1949, NBC Archives, box 371, folder 20.

<sup>138</sup> Marek, p. 254.

<sup>139</sup> "Arturo Toscanini and NBC Symphony Orchestra to Make Coast-to-Coast Concert Tour," NBC Press Release, NBC Archives, box 162, folder 12.

Houston, Austin, Dallas, and Pasadena, north to San Francisco, Portland, and Seattle, then back home via Denver, St. Louis, Chicago, Detroit, Cleveland, Pittsburgh, Washington, and Philadelphia. It was expected to last from 14 April to 27 May 1950. None of the concerts would be broadcast, but the orchestra would be playing before huge audiences, generally between 5,000 and 10,000. NBC chartered a special train of twelve cars with comfortable quarters for 125, ample room for all the instruments, concert dress and music, and a special car, the "Columbus," for Toscanini, fitted out with a bedroom, a bath complete with bathtub, a paneled library, a dining room which contained a table seating eight, and a large couch where Walter slept.<sup>140</sup>

The musicians were also comfortable. The sleeping and dining accommodations on the train were pleasant, and when they did stay overnight in cities it was in first-class hotels. Concerts—generally in decent halls—were scheduled only for every two or three nights, so the players had time for sightseeing. Toscanini brought along twenty-eight works, enough to avoid repetition and maintain their interest.<sup>141</sup>

NBC launched an appropriate media blitz, releasing several human-interest stories and promoting the itinerary through local newspapers and NBC affiliates.<sup>142</sup> John Royal was put in charge of the tour, one of his last great efforts for the

---

<sup>140</sup> Marek, p. 254.

<sup>141</sup> Sachs, pp. 296–97; "Toscanini Tour Hotel Information," NBC Archives, box 162, folder 12.

<sup>142</sup> "Concertmaster Mischa Mischakoff to Accompany Toscanini on Tour of U.S.," NBC Press Release, 11 April 1950, NBC Archives, box 373, folder 2; "Toscanini and the NBC Symphony to Travel in Comfort on Tour," NBC Press Release, 24 March 1950, and "Traveling Music Library for Toscanini's Tour of U. S.," NBC Press Release, 13 April 1950, Royal to Seltzer, 22 February 1950; and minutes from meetings on "Toscanini Advance" publicity for each city on the itinerary, NBC Archives, box 162, folder 12.

company. He made warm-up appearances on local TV and radio stations both before the tour began and as the train pulled into town.

There was inevitable grousing. Earl Warren, then governor of California, complained without result that the orchestra was spending two days in Pasadena but skipping Sacramento altogether.<sup>143</sup>

The tour began with the “Eroica” Symphony, to be played seven more times on the road. The “Toscanini Train” then left Penn Station at 11:10 A.M. on Monday, 17 April, for Baltimore.<sup>144</sup>

Arriving at 2:30 P.M. for a concert that night at the Lyric Theatre, the orchestra played Kabalevsky’s *Colas Breugnon* Overture, Tchaikovsky’s Sixth Symphony, Brahms’s *Haydn Variations*, the *Scherzo* from *A Midsummer Night’s Dream* and Ravel’s *Daphnis et Chloé* Suite No. 2.<sup>145</sup> In Richmond, two days later, they played at The Mosque before a crowd of 4,000, repeating the Baltimore program. After Toscanini had been recalled to the stage twice, he surprised the audience by playing *Dixie*. The *Times* reported:

It brought the audience to its feet to applaud loudly and yell. Although some thought the piece anti-climactic to a Ravel finale, it drew this typical comment from one musician in the audience: “The song was so unlike Toscanini, it was a particularly nice gesture.”<sup>146</sup>

Playing *Dixie*, was of course a calculated publicity stunt. NBC knew that Richmonders would have been surprised,

---

<sup>143</sup> “NBC Tour Near a Sellout,” *New York Times*, 1 February 1950, p. 24, col. 5. Incidentally, even after the Pasadena concerts sold out RCA promotion and merchandising executives worked with the local station, KFI, for “merchandising tie-ups” (Earle C. Anthony, general manager, KFI to John Royal, 21 March 1950, NBC Archives, box 162, folder 12).

<sup>144</sup> Downes, “Toscanini Opens Symphonic Tour,” *New York Times*, 15 April 1950, p. 11, col. 3; “Toscanini Leaves on Six-Week Tour,” *New York Times*, 18 April 1950, p. 27, col. 4.

<sup>145</sup> “6 Programs Listed For Toscanini Tour,” *New York Times*, 14 April 1950, p. 26, col. 4.

<sup>146</sup> “Toscanini Offers ‘Dixie’ in Virginia,” *New York Times*, 20 April 1950, p. 36, col. 4.

... if Toscanini *did not* play their favorite anthem. . . .

So, the substance of my advice is this: Because of the earliness of the deadlines in New York, the story should be filed early over our teletype machine. We shouldn't look too hopefully for anything earthshaking from Richmond. However, we should tip off the Richmond papers so that, if indeed this is a big event there, they can handle it properly.<sup>147</sup>

To Alan Shulman, this idea was deplorable:

Another thing that disturbed me very much on the tour was the playing of *Dixie* in the South. Maestro was criticized for this by some of the press; but it really wasn't his fault: a management executive had the idea of doing it and talked Maestro into it; and after the rebel yells it got the first time in Richmond he persuaded Maestro to do it in the other cities.<sup>148</sup>

The next stop was Atlanta, with a concert at the Atlanta Auditorium on Saturday evening, 22 April. The orchestra spent two nights there such that Toscanini could take in the famous Cyclorama.<sup>149</sup> Following the concert the orchestra boarded the train at 1:30 A.M., headed for New Orleans.

The New Orleans Municipal Auditorium was filled to its 5,000-seat capacity at the concert on 25 April. According to Howard Taubman, who rode with the orchestra on the tour, the audience listened to the "taxing two-and-a-half-hour program and shouted for more." Taubman reports that Toscanini also had time to do some sight-seeing in New Orleans:

He asked the driver to pause outside the door of bistros in the old French quarter while he listened to the strains of dixieland jazz floating out.

On Sunday night he ate in Arnaud's, one of the well-known eating places. On Monday morning he did some more sight-seeing. In the afternoon he led the orchestra through a strenuous rehearsal. Even though the weather was hot and humid, he kept working for several hours. His objective was not only to learn the ways of the auditorium's acoustics but to improve the interpretations of the music. . . .

[On the day of the concert,] he had lunch at Antoine's, another renowned eating place, in the 1840 Room. The menu was prepared especially in his honor

---

<sup>147</sup> 20 March 1950, NBC Archives, box 162, folder 12. Marek is thus wrong when he suggests (p. 256) that Toscanini conceived the idea to play "Dixie" as an encore on the train.

<sup>148</sup> Shulman, in Haggin, p. 34.

<sup>149</sup> Marek, p. 256.

and at the end as the pièce de résistance a cake was brought in with the inscription, "We Welcome Toscanini."<sup>150</sup>

Again, the orchestra went right to the train right after the concert, arriving in Houston at 10:30 in the morning. Toscanini called another rehearsal for that evening, even though the humidity was high. The concert was in the 4,500-seat City Auditorium, with a repeat of the tour's first program. Taubman says the audience "swept the maestro to their hearts with ovation after ovation before the concert, during the program and at the end." He continues:

Houston made the concert a big event. The local newspapers hailed the eminent visitor with reams of space—news articles, features and editorials, and The Houston Post this morning has a special eight-page section devoted to Mr. Toscanini as man and musician, and to his orchestra.<sup>151</sup>

People came from long distances to hear the touring NBC Symphony. Young people intended to follow the orchestra around from city to city for several concerts; this is one reason why Toscanini chose to bring five or six completely separate programs on the tour. At every concert, there was a standing ovation when Toscanini first appeared on the stage. Both the orchestra and its conductor were having a "whale of a good time."<sup>152</sup>

Austin, the next stop, had seemed at first a cause for alarm. It was still a small town, with a population of about 60,000, and the concert had been arranged through the student union at the University of Texas. As of late March, tickets were moving very slowly, and little effort had been expended by the hosts on promotion or publicity. And there was no NBC station in Austin. Gregory Gymnasium, the

---

<sup>150</sup> Taubman, "Toscanini and N.B.C. Symphony Warmly Received in New Orleans," *New York Times*, 26 April 1950, p. 36, col. 2.

<sup>151</sup> Taubman, "4,500 Texans Give Toscanini Ovation," *New York Times*, 28 April 1950, p. 26, col. 6.

<sup>152</sup> Taubman, "Toscanini On Tour," *New York Times*, 30 April 1950, sec. 2, p. 9, col. 7, and "N.B.C., 'Met' Paths Converge in Texas," *New York Times*, 1 May 1950, p. 18, col. 1.

venue, moreover, had one of the largest seating capacities they encountered, some 6,000 seats. But listeners came from 200 miles, some even from Mexico, to hear the concert, and the hall was filled—with several hundred more listening through the walls outside.

The orchestra has seldom, if ever, been in better form and each work was as radiant as if it were being played in a world première. Surely no Austin audience and precious few audiences anywhere, have heard the Rossini war horse, which inevitably trails recollections of *The Lone Ranger* and “Hi-Yo Silver,” played with such fire. So it went all evening.

Mr. Toscanini, looking out on the vast proportions of the gym, undoubtedly sensed the quality of the occasion. At the end he came out and played as an encore Sousa’s “Stars and Stripes Forever.” He and the orchestra did it with wonderful pacing and with a relish that was irresistible. It pulled the audience up out of its seats and kept it cheering as the music roared to a finish.

The audience remained standing for many minutes recalling maestro and orchestra. It was obvious that Mr. Toscanini was moved and delighted.

Later in the evening he was in high good humor. At 1 A.M. he came out on his observation platform and looked at the clusters of people who had gathered to stare at him as their personal tribute.<sup>153</sup>

The train left Toscanini’s admirers at the platform, arriving in Dallas at 7:30 A.M. on Sunday, 30 April for a concert the next night at the State Fair Auditorium. Despite a driving thunderstorm, all 4,600 seats—including 300 extras placed in the orchestra pit and at the back—were filled, and about 1,500 people were turned away. The concert, once again, was “impeccable” and *Stars and Stripes Forever* left the audience shouting out good Southwest “yippees”—as it had throughout.<sup>154</sup>

The journey to the west coast took a day and a half, ending with two concerts over three days in Pasadena. No fewer than nineteen articles anticipating the arrival of Toscanini and the NBC Symphony appeared in the *Los Angeles Times*. Much of the material had been supplied by NBC advance promoters, but there were also articles of local interest, such as one discussing the friendship between Toscanini

---

<sup>153</sup> “Toscanini Tour, Austin,” 25–27 March, NBC Archives, box 162, folder 12, and Taubman, “N.B.C., ‘Met’ Paths Converge in Texas,” *New York Times*, 1 May 1950, p. 18, col. 1.

<sup>154</sup> Taubman, “Son of Toscanini Hit With Camera,” *New York Times*, 3 May 1950, p. 36, col. 4. Walter Toscanini had been in a scuffle with a pushy newspaper photographer in Los Angeles.

and Wallenstein, now director of the Los Angeles Philharmonic. In addition, scores of advertisements used Toscanini's image and name: for TVs, Steinway pianos, and of course RCA receivers and phonographs. "There is only one TOSCANINI!" reads one newspaper ad; "There is only one BERLITZ School of Languages."<sup>155</sup>

There was genuine local excitement that Toscanini was bringing "his own hand-picked orchestra, an instrument made sensitive to his every desire through long years of association. The combination is a rare one and the concerts should be milestones in our musical experience."<sup>156</sup> The subtle theme of the tour, that it somehow concluded the first fifty years of twentieth century music, did not go unrecognized:

The current transcontinental concert tour of Maestro Arturo Toscanini and the NBC Symphony Orchestra underscores America's tremendous achievements in the interpretation and mass dissemination of music during the past half century, so that this country has become the musical Mecca of the world. . . .

Today, the people in this country hear in a single day more music performed by more great artists than most people heard during the entire 19th

---

<sup>155</sup> Advertisement, *Los Angeles Times*, 3 May 1950, sec. 2, p. 8, col. 4. The articles were as follows (all on 3 May 1950, section 2): Albert Goldberg, "Toscanini Concerts Rare Musical Privilege" (p. 7, col. 1); "Toscanini Concert Tour Emphasizes Nation-Wide Appreciation of Music" (p. 8, col. 1); "Programs for Two Evenings Announced" (p. 8, col. 2); "Wallenstein Once Cellist Under Toscanini's Baton" (p. 9, col. 2); "Uninvited Vocalist" (p. 9, col. 2; on Toscanini's singing while conducting); "Mental Giant" (p. 9, col. 6; "Toscanini, who never uses a score when conducting, is reputed to know from memory approximately 100 operas and 200 symphonic compositions); "Orchestra Created Especially for Classic-Minded Radio Audience" (p. 10, col. 1); "TV Addicts" (p. 10, col. 3; "Two of television's more avid fans are Arturo Toscanini and Queen Mary of England, with the maestro having a special weakness for boxing matches and puppet shows"); "Physician Makes Maestro's Batons" (p. 10, col. 4); "Mischakoff Repeats Tour" (p. 10, col. 4; repeats tour he took as virtuoso); "Recording Session Held Quest for Perfection" (p. 10, col. 5); "Symphony Association Plans Dinner to Honor Conductor" (p. 11, col. 2); "Toscanini Tours Minus Canaries" (p. 11, col. 3; "When Arturo Toscanini and the NBC Symphony Orchestra started their cross-country tour, the maestro had to leave his 11 canaries behind."); "Quiet Please," (p. 11, col. 4), and "Anecdotes Point Up Fun-Loving Character" (p. 13, col. 4).

<sup>156</sup> Albert Goldberg, "Toscanini Concerts Rare Musical Privilege," *Los Angeles Times*, 3 May 1950, sec. 2, p. 7, col. 1.

century. The Golden Age of Music is closer at hand than ever before, for never before has good music been so accessible to all who enjoy it.<sup>157</sup>

This was undeniably true.

The concerts were in the Pasadena Civic Auditorium, capacity 3,000.

Taubman wrote:

Tonight's audience was the most glittering of the tour thus far. Leading citizens of the Los Angeles area, including some of the most glamorous names in Hollywood, turned out in all their finery. This was a full-dress occasion, like opening night at the Metropolitan in New York.<sup>158</sup>

The locals, as usual, were stunned:

Arturo Toscanini and his NBC Symphony Orchestra arrived at Pasadena Civic Auditorium last night for the ninth concert of the group's transcontinental tour, and 3000 people—out of perhaps five times as many would-be ticket purchasers—enjoyed the privilege of hearing the most famous, the least exhibitionistic and the most satisfying of all conductors.

Anyone who expected a circus comparable to the fanfares and trumpetings that have attended the tour must have been disappointed, but those who came to hear great music gloriously interpreted and played with rare skill by one of the crack orchestras of our time had every right to feel inducted into seventh heaven. . . .

There is no show of any kind about the performance. At first the music seems to unroll with such a silken effortlessness that for an instant you have the feeling that it is all a trifle lackadaisical, then the perfection of the thing hits you; you cannot remember any of the music sounding quite like that before—the perfect polish of each phrase, the exquisite but never overripe tone quality, the perfect adjustment of every detail to the whole.<sup>159</sup>

At the end of the concert there were shouts and cheers until Toscanini finally granted *Stars and Stripes Forever*. Two nights later, the miracle was repeated.

Wrote Taubman:

Last night's concert in the Pasadena Civic Auditorium had the Beethoven "Eroica" as the major composition. It ended the first half of the program, and for the first time in this reporter's memory and audience rose and remained standing and shouting "bravo" and "bravissimo" for minutes at intermission time.

---

<sup>157</sup> "Toscanini Concert Tour Emphasizes Nation-Wide Appreciation of Music," *Los Angeles Times*, 3 May 1950, sec. 2, p. 8, col. 1.

<sup>158</sup> Taubman, "Full Pomp Greets Toscanini on Coast," *New York Times*, 4 May 1950, p. 33, col. 1.

<sup>159</sup> Goldberg, "Toscanini Leads NBC Symphony Here," *Los Angeles Times*, 4 May 1950, sec. 2, p. 1, col. 6.



The ovation at the end of the program, after Tchaikovsky's "Romeo and Juliet," was something hard to match. In fact, the reaction of the audiences in Pasadena at both concerts was, aside from the approval, somewhat different from what it was in towns in the south. One had the impression that these west coast gatherings were akin to a Carnegie Hall audience in their sophistication and "savvy" of symphonic listening. Quite a few had heard Mr. Toscanini conduct in various world centers. But no one seemed to take him for granted as one has sensed parts of New York audiences doing over the years.<sup>160</sup>

#### And Goldberg:

It is hard to say precisely what Toscanini does to the "Eroica" that other conductors have not thought of. He has the gift of molding living tone into sculptured shapes, so smooth and perfect that one seems to see as well as hear them. . . .

There are different kinds of orchestras but there is no better orchestra than the NBC symphony.

In every department it enlists the services of virtuosi. And the precision of the ensemble and its responsiveness to every minute direction of the conductor approach the limit of perfection.<sup>161</sup>

Toscanini's presence outshone the stars of Hollywood, who had turned out for the concerts and waited for a chance to see the conductor just as their fans waited to see them. Bob Hope stood in line for ten minutes to see Toscanini after the first concert; others waited even longer.<sup>162</sup>

The "Toscanini Train" roared into the Bay Area on Saturday, 6 May 1950 with, as Taubman put it, "the reverberations of two concerts in Pasadena that the Los Angeles area is likely to take a long time to forget."<sup>163</sup> San Francisco was buzzing with anticipation. There was a full-color insert in the *Chronicle* with many feature articles on the orchestra, much like the ones in the *Los Angeles Times*. The program for the 7 May concert in the War Memorial Opera House, like the last one

---

<sup>160</sup> Taubman, "Pasadena Cheers Toscanini Concert," *New York Times*, 7 May 1950, p. 96, col. 1.

<sup>161</sup> Goldberg, "Pasadena Hearers Cheer Toscanini After 'Eroica'," *Los Angeles Times*, 6 May 1950, sec. 2, p. 1, col. 7.

<sup>162</sup> Taubman, "Pasadena Cheers Toscanini Concert," *New York Times*, 7 May 1950, p. 96, col. 1.

<sup>163</sup> *Ibid.*

in Pasadena, centered on the “Eroica” Symphony. Toscanini ran a full rehearsal in the hall that morning, then performed that night to what was now customary, but still shattering applause.

The packed house gave him what has become a standard reception—unlimited enthusiasm, prolonged applause, cheering and standing salutes. Mr. Toscanini could have led half a dozen concerts in this city and still turned them away.<sup>164</sup>

At the War Memorial Opera House, Alfred Frankenstein—the local critic—was beside himself with envy over the quality and size of the orchestra (106 players).<sup>165</sup>

Meanwhile, Toscanini began to consider seriously the suggestion that a similar tour be undertaken in 1951. He had received dozens of letters from disappointed fans whose cities had not been included on the itinerary, and it was clear they could sell out anywhere they went. Toscanini was especially interested in visiting Indianapolis, Minneapolis, Kansas City, and Boston, cities they would miss this time. He had shown no signs of fatigue, complaining on the contrary that with three concerts a week he did not have enough to do. News of another tour made the papers on 8 May. By the time they got to Portland on Tuesday, 9 May, Toscanini received several wires from cities, pleading to be placed on next year’s itinerary.<sup>166</sup>

On the journey from the Bay Area to Oregon, Toscanini was so impressed with the northern California scenery he actually applauded Mt. Shasta as the train

---

<sup>164</sup> Taubman, “Toscanini Favors Tour Next Spring,” *New York Times*, 8 May 1950, p. 18, col. 8.

<sup>165</sup> Alfred Frankenstein, “Perfectionism At The Opera House—Toscanini & Co.,” *San Francisco Chronicle*, 9 May 1950, p. 28, col. 3; and “Audience Cheers Toscanini’s Concert,” *San Francisco Chronicle*, 8 May 1950, p. 27, col. 1.

<sup>166</sup> Taubman, “Toscanini Favors Tour Next Spring,” *New York Times*, 8 May 1950, p. 18, col. 8.

sped by. He ran a rehearsal that morning which was attended by the composer Ernest Bloch, who had retired from UC Berkeley to his beach house in Oregon. Bloch, more than ten years Toscanini's junior, was, like most, impressed with his vigor. "He is a miracle," said Bloch.<sup>167</sup>

The Pacific leg of the tour ended in Seattle on Wednesday, 10 May, at the Civic Auditorium, capacity 6,000, in a "carnival atmosphere," due in part to the large number of young people attending. The concert was presented by the Women's Committee of the Seattle Symphony Orchestra.<sup>168</sup>

Now, as the train wended toward Denver, there was time off. On Thursday, 11 May, the group toured Bonneville Dam, and the next day had an entire day off for recreation at the resort at Sun Valley, Idaho. To many, this was the highlight of the trip, when Toscanini relaxed and played with his "boys." This was one of Toscanini's most famous photo opportunities:

On a free day they spent at Sun Valley, Idaho, [Toscanini] insisted on going up ten-thousand-foot Mount Baldy in the ski lift. The men cheered as he was towed into view; some of them had been afraid to go up in that tow. He said, "I like to try everything." They held a barbecue, the men grabbed pots, pans, kazoos, lids, and formed themselves into the "Sad Symphony Orchestra," and when they asked him to lead them in a burlesque performance of "Stars and Stripes," he answered his "Why not?" and led them. After the tour he gave each member of the orchestra a photograph of himself riding on the ski tow.<sup>169</sup>

The group arrived in Denver on Saturday afternoon with a concert that evening in the City Auditorium, the largest hall they had played to so far with a capacity of 8,000; 800 more were given standing room admittance—and several

---

<sup>167</sup> Taubman, "Toscanini Amazes Bloch, Composer," *New York Times*, 10 May 1950, p. 40, col. 1.

<sup>168</sup> Taubman, "Toscanini and N.B.C. Orchestra Complete Tour of Pacific Coast," *New York Times*, 11 May 1950, p. 36, col. 2.

<sup>169</sup> Marek, p. 257. The performance of the "Sad Symphony" is preserved in *Toscanini: The Maestro* (BMG Classics Video 60341-3-RG).

hundred were turned away at the door. This was the largest audience Denver had ever witnessed. The concert also earned the most money so far, close to \$29,000.<sup>170</sup>

Now homeward bound, they played the St. Louis Fox Theatre on Monday, 15 May; then it was Chicago. If the orchestra was beginning to tire, it did not show. Wrote Seymour Raven of the *Chicago Tribune*,

His superb orchestral instrument, wearied of travel on the one hand, but faithfully attuned to its leader's religious persuasion for music, was ready to play with a magnificence worthy of Toscanini and his chosen repertory.<sup>171</sup>

And so it went from Chicago to Detroit to Cleveland to Pittsburgh. In Washington D.C., before his concert at Constitution Hall on 25 May, Toscanini was greeted personally by President Truman. The President jokingly suggested that the two men could win over the country, Truman with his speeches and Toscanini with his conducting. Toscanini was nervous:

He had been worrying about this meeting with the President for a week. In the course of his conversation with Mr. Truman, he showed his nervousness. When the President asked him what the program was, Mr. Toscanini could hardly remember. . . .

The President kept beating time on the rail of his box during the entire program, and from time to time he nodded his head in keeping with the rhythm. He joined in the tumultuous applause as Mr. Toscanini was recalled, and he said he would have liked a second encore.<sup>172</sup>

The Grand Tour ended on Saturday, 27 May, with a concert at the Academy of Music in Philadelphia. The audience of 3,000 "threw propriety to the winds and filled the hall with thunderous roars of 'bravo' and 'more'." At the end, Toscanini

---

<sup>170</sup> "Toscanini Faces Pogo Sticks, Buses," *New York Times*, 15 May 1950, p. 16, col. 1; there was some concern that a rail strike would interfere with the tour; NBC management claimed the tour would continue by buses, even pogo sticks, if necessary.

<sup>171</sup> Raven, "Worshipful Crowd Pays A Tribute to Toscanini," *Chicago Tribune*, sec. 4, p. 1, col. 5.

<sup>172</sup> Taubman, "Truman, Toscanini Review Tour Notes," *New York Times*, 26 May 1950, p. 19, col. 4.

rewarded admirers with two encores, *Colas Breugnon* and *Stars and Stripes Forever*.<sup>173</sup> They reached New York City the next morning.

The following Wednesday, 31 May 1950, Toscanini threw a party at his home in Riverdale for all who participated in the tour, along with their wives; on Thursday and Friday the group recorded Debussy's *La Mer* and *Ibéria* and Saint-Saëns's *Danse macabre* as documents of the trip. By the next Sunday, the players had resumed their usual duties with the Summer Symphony.<sup>174</sup>

Normal operations had by no means come to a halt during the tour. Milton Katims and a skeleton crew had been giving light programs each Saturday evening at 6:30P.M.<sup>175</sup> The Summer Symphony then returned to its full size and the usual roster of visiting conductors: Fritz Reiner, Alfred Wallenstein, Eugene Ormandy, Milton Katims, Max Reiter, Pierre Monteux, Willfred Pelletier, Sigmund Romberg, Vladimir Golschmann, Antal Dorati, and Harold Levey. Soloists that summer included William Kapell, piano; Arthur Lora, flute; Benny Goodman, clarinet; and Robert Merrill, baritone. US Steel continued its sponsorship.<sup>176</sup>

---

<sup>173</sup> "Toscanini Ends His Tour," *New York Times*, 29 May 1950, p. 10, col. 2.

<sup>174</sup> "Toscanini Is Host To His Orchestra," *New York Times*, 1 June 1950, p. 25, col. 1; Ray Burford, *A Select Discography*.

<sup>175</sup> Many of these players came from other shows, such as the Mindy Carson Show (Thomas McCray to Charles Denny, 6 February 1950, NBC Archives, box 372, folder 7).

<sup>176</sup> "Radio Concerts," *New York Times*, 9 April to 3 September 1950; "Radio and Television," *New York Times*, 27 April 1950, p. 58, col. 7.

## SEASON 1950-51

Just as in 1940, the season immediately following the glorious tour must have been like a cold splash of water to the orchestra. NBC had decided to convert Studio 8-H into a television studio. Toscanini was given the choice of moving the NBC Symphony broadcasts to the Manhattan Center or Carnegie Hall. Studio 8-H, for all its problems, was still Toscanini's home. Ultimately and not surprisingly, he chose Carnegie Hall. But Carnegie was impossible to block for adequate rehearsal time, and it looked for a time as though the orchestra might have to use the Manhattan Center, a hall Toscanini loathed. Ultimately, NBC compromised by giving the concerts in Carnegie Hall on Saturdays but broadcasting from tapes two days later. In fact this was a major change: live programming was now disappearing.<sup>177</sup>

But since the actual performances were to be at the usual time, this change to Monday evenings at 10:00 P.M. for the broadcasts did not seem to bother Toscanini much. What *was* alarming was the state of his health, so celebrated during the tour. There was a recurrence of an old knee injury, which bothered him so much he had to postpone his first appearance with the orchestra that season for weeks, then months. Plans for a second tour were quietly scrapped while Toscanini convalesced at home. There was an outpouring of concern from the nation's listeners; Miss Mary Silbey Evans of Washington, D.C., wrote:

And please tell me what has become of Toscanini's magnificent weekly broadcasts with the N.B.C. Orchestra? The magazine "Time" recently had a truly shocking story of Toscanini's being "shoved around" by the N.B.C. Company.

---

<sup>177</sup> Horowitz, p. 282; "Radio and Television News and Notes," *New York Times*, 13 August 1950, sec. 2, p. 7, col. 4, and Sidney Lohman, "News of TV and Radio," *New York Times*, 8 October 1950, sec. 2, p. 11, col. 6. Ernest LaPrade to Miss Judith Waller (Chicago), 1 September 1950; NBC Archives, box 372, folder 7. NBC in its press release claimed that the orchestra was being moved to Carnegie because "the demand for studio admission tickets to N.B.C. Symphony broadcasts always has been much larger than the supply, especially when Toscanini is conducting."

This marvelous man and conductor is one of the most precious treasures of our present-day civilization and it is most emphatically not "progress" to shove him around to make place for the (chiefly) low-grade television shows. Besides, it cannot be expected that we shall have him around for many more years, which is still another reason why he should be honored and cherished while our good fortune lasts. I was at his and the N.B.C.'s concert here in Washington last May, and was awed by the beauty of the performance and the degree of perfection to which he had brought that orchestra. Surely we are not to see this beauty and greatness be thrown away!<sup>178</sup>

A professor of music history at the University of Louisville gathered 1332 signatures of local citizens "outraged" over Toscanini's absence, and NBC received many other letters of the same ilk.<sup>179</sup> These letters must have reminded the network that the NBC Symphony broadcasts were still significant to a great number of its listeners, but at the same time one could not deny the implication that the orchestra was nothing without Toscanini.<sup>180</sup>

Toscanini was clearly upset by the changes at NBC. Marek writes of a "wedge" driven between Toscanini and Sarnoff that would never be resolved. There were rumors, once again, that Toscanini was negotiating with CBS, which Walter Toscanini quickly denied.<sup>181</sup> This was unlikely in any event: the decline of interest in classical music was even more pronounced at CBS, always the leaner of the two networks. CBS, like NBC, had instituted delayed transmission of its top classical program, the New York Philharmonic concerts. But CBS fabricated no excuses for the shift: the network officially announced that one reason was "to

---

<sup>178</sup> Miss Mary Silbey Evans to NBC, 29 November 1950, NBC Archives, box 371, folder 6.

<sup>179</sup> Gerard Herz, Prof. of Music History, University of Louisville to Sarnoff, 11 Dec. 1950, NBC Archives, box 371, folder 9; David C. Adams to R. Lehr, Sales Manager, Quincy Compressor Company, Quincy Illinois, 8 Nov. 1950, NBC Archives, box 132, folder 6, et al.

<sup>180</sup> "Reiner to Direct 3 N.B.C. Concerts," *New York Times*, 18 October 1950, p. 42, col. 4; "Toscanini Still Out," *New York Times*, 7 November 1950, p. 33, col. 4; "News of TV and Radio," *New York Times*, 26 November 1950, sec. 2, p. 11, col. 6; Taubman, "Toscanini to Lead N.B.C. Broadcasts," *New York Times*, 27 December 1950, p. 29, col. 4.

<sup>181</sup> Marek, p. 259; "Toscanini Not Shifting," *New York Times*, 31 October 1950, p. 30, col. 4.

increase the entertainment programs which have demonstrated their general family appeal on other days of the week.”<sup>182</sup> Darker still was the disbanding of the CBS Symphony Orchestra to save \$2,000 per week. The ABC Symphony Orchestra was soon to disappear as well.<sup>183</sup>

There were signs that NBC’s enthusiasm was waning, too. It declined, for example, an offer from General George Patton’s widow to perform the world première of a new composition dedicated to her husband by American composer Arthur Farwell. One suspects that had this offer come five years before, the network would have jumped at the opportunity.<sup>184</sup> And NBC wavered on the “Ernest Bloch Festival,” commemorating the composer’s seventieth birthday. Neither Cantelli nor Toscanini was inclined to schedule it, and Chotzinoff did not press the matter.<sup>185</sup>

Finally and most symbolic of all, during the election of 1950 NBC took to lopping off part of the broadcast to sell time to the Republican Party. Chotzinoff was chagrined that nobody in the Music or Press Departments had been notified. “Mr. Meyers of Press learned of it from a music critic half an hour before the

---

<sup>182</sup> “Along Radio Row,” *New York Times*, 24 September 1950, sec. 2, p. 13, col. 1; “Tax Held Threat to Philharmonic,” *New York Times*, 14 November 1950, p. 39, col. 3.

<sup>183</sup> “Along Radio Row,” *op cit.* The CBS Symphony broadcasts were replaced by recordings. Another reason for disbanding the orchestras was the relaxation of union requirements for live musicians. This is not to say the union was weakening: the AFofM fought successfully at this time to maintain extra payment for television and FM broadcasts, and negotiated an increase in rates effective 1 February 1951. (Director of Personnel to All Members of Management, 9 May 1950, NBC Archives, box 372, folder 10; NBC Press Release, 19 January 1950?, NBC Archives, box 157, folder 28; AFofM Local 802 Press Release, 1950? NBC Archives, box 163, folder 34).

<sup>184</sup> Beatrice Patton (Mrs. George S. Patton Jr.) to Niles Trammell, 29 May 1950; Patton to Royal, 7 June; Royal to Patton, 13 June; Royal to Chotzinoff, 13 June; Arthur Farwell to LaPrade, 16 June; Chotzinoff to Patton, 26 June; Patton to Chotzinoff, 1 July; Chotzinoff to Patton, 6 July and 7 September 1950, NBC Archives, box 372, folder 7.

<sup>185</sup> Ernest LaPrade to Judith Waller (Chicago), 1 September 1950; Ernest LaPrade to Judith Waller, 3 Oct. 1950, NBC Archives, box 372, folder 7.



broadcast and I discovered it only when I tried to tune in on the Symphony," he protested.<sup>186</sup>

Milton Katims opened the 1950–51 season on Saturday, 16 September, with Carleton Cooley as soloist in one of Cooley's own compositions, *Song and Dance for Viola and Orchestra*. Also on the program were the overture to Mozart's *Die Entführung aus dem Serail* and a Dvořák symphony. The following week, Mischakoff was soloist in the Bruch Violin Concerto in G Minor, along with Ravel's *Le Tombeau de Couperin* and Ralph Vaughan Williams's overture *The Wasps*. The next week saw the first of the delayed broadcasts; on the program were Mendelssohn's Third Symphony, the prelude to Mussorgsky's *Khovantchina*, Turina's *La Procession del Roccio*, and *Over the Plains* by George Antheil. His last two programs included works by Mendelssohn, Cyril Scott, and Milhaud, and Weber, Beethoven, Debussy, and Kodály.<sup>187</sup>

Toscanini now missed his opening engagements. He recommended Fritz Reiner as a substitute while he traveled to Philadelphia for treatments by Dr. Irvin Stein, who had cured him of bursitis in his right shoulder six years earlier. This was Reiner's first regular-season appearance with the orchestra since 1946–47. His third concert on 4 November featured Brahms's Second Symphony and the world première of Copland's Clarinet Concerto, commissioned and played by Benny Goodman.<sup>188</sup>

---

<sup>186</sup> Chotzinoff to Charles Barry, 31 October 1950, NBC Archives, box 372, folder 7.

<sup>187</sup> "Katims Conducts Symphony Finale," *New York Times*, 17 October 1950, p. 38, col. 3.

<sup>188</sup> "Toscanini Still Out," *New York Times*, 7 November 1950, p. 33, col. 4.

When Toscanini still had not recovered sufficiently, Erich Leinsdorf took the sleeper from Rochester to cover the program on 11 November: Haydn's Symphony No. 88, Debussy's *Nuages* and *Fêtes*, and Strauss's *Don Juan*.<sup>189</sup>

The Romanian-born opera conductor Jonel Perlea filled in for the next two concerts. He had made his American debut leading performances at the Metropolitan Opera the previous year, and this was his first American appearance as a symphonic conductor. He picked standard-repertoire items: the overture to Weber's *Der Freischütz*, *The Moldau* and Beethoven's Second Symphony for his first concert; Enesco's *Romanian Rhapsody* No. 2, Wolf's *Italian Serenade*, Ravel's *Alborado del Gracioso* and Wagner's prelude to *Parsifal* and *Siegfried's Rhine Journey* for his second. These concerts were broadcast from the Manhattan Center live but without studio audience.<sup>190</sup>

On 4 December the first of the scheduled guests arrived, Guido Cantelli. Unusual works performed during his eight-concert series included selections from William Schuman's ballet *Undertow* on the first program; Bartók's *Concerto for Orchestra* on New Year's Day, 1951; the American première of Ghedini's *Concerto del albatro*, *After Moby Dick*, the following week, with Mischakoff, Frank Miller and Artur Balsam, piano; Geminiani's *Concerto Grosso* No. 2 on 15 January, with Mischakoff; and Don Gillis's *Portrait of a Frontier Town* from *Prairie Sunset* the week after. Cantelli continued to impress critics, and NBC began to receive

---

<sup>189</sup> Leinsdorf to Chotzinoff, 22 October 1950, NBC Archives, box 371, folder 13.

<sup>190</sup> "Perlea to Lead Symphony," *New York Times*, 14 November 1950, p. 37, col. 6; "Perlea Leads Concert," *New York Times*, 21 November 1950, p. 37, col. 5.

inquiries about recordings of Cantelli and the NBC Symphony, for which he had had a contract since 1949. These soon began to be released.<sup>191</sup>

Toscanini finally returned on 27 January 1951 for the Verdi Requiem and Te Deum to commemorate the fiftieth anniversary of the death of the composer. Soloists were Herva Nelli and Fedora Barbieri, sopranos; Giuseppe di Stefano, tenor, and Cesare Sieni, bass; with the Robert Shaw Chorale. The broadcast was recorded live at Carnegie Hall and is the basis for Toscanini's famous, definitive recording of the Requiem. In a single stroke, he had dismissed rumors about his ability to go on. NBC even found a sponsor for the last six broadcasts, E. R. Squibb & Sons—the pharmaceutical manufacturer later owned by Bristol-Myers; Toscanini had accepted this arrangement with the condition that there would be no commercials during the show.<sup>192</sup>

Toscanini conducted another favorite composer the following week, with an all-Beethoven concert of the *Prometheus* Overture, the third *Leonore* Overture and the Fourth Symphony. This concert, which took place in Carnegie Hall before 600 invited guests, was at 3:00 that Saturday, the only time the hall was available; it was rebroadcast at 6:30.<sup>193</sup>

Things seemed to be returning to normal, but at his third concert the pain in Toscanini's knee was evident as he grasped the rail with one hand for most of the concert. The music—Mendelssohn's overture to *A Midsummer Night's Dream* and

---

<sup>191</sup> Taubman, "Cantelli Leads N.B.C. Symphony," *New York Times*, 5 December 1950, p. 40, col. 1; Ross Parmenter, "'Moby Dick' Music Offered by Cantelli," *New York Times*, 9 January 1951, p. 24, col. 2; Chotzinoff to Prof. Frank Jones, Reed College, 2 Jan. 1951, NBC Archives, box 371, folder 11.

<sup>192</sup> Recording rpt. in BMG 60299-2-RG. Taubman, "Toscanini to Lead N.B.C. Broadcasts," *New York Times*, 27 December 1950, p. 29, col. 4; NBC Archives, box 132, folder 6.

<sup>193</sup> "Toscanini Concert Goes On Radio Long Way Round," *New York Times*, 4 February 1951, p. 79, col. 4.

Brahms's Second Symphony—was not affected by his discomfort, but after the concert Toscanini canceled two of his three remaining concerts. This of course sparked new rumors of retirement, denied by both conductor and network. Bruno Walter was engaged as a substitute for the next concert, appearing with the NBC Symphony for the first time in more than a decade.<sup>194</sup>

Toscanini went ahead with his last concert on 17 February, but asked that there be no applause in any part of the concert, for unclear reasons. On the program were Debussy's *Prélude à "L'Après-midi d'un faune"*, Respighi's *Le fontane di Roma* and Elgar's "Enigma" Variations. His knee was getting worse, and he began to think that this concert might be his last.

One had never seen an audience in just such a mood, which was that of the profoundest attention and solicitude. The program printed a request direct from Toscanini that there be no applause or demonstration of any kind from those who had been so fortunate as to secure invitations, limited in number, to be present at this, his final broadcast performance of the season. The request was repeated by Ben Grauer from the stage before Toscanini appeared.

As the moment approached for him to make his entrance the silence was as complete with a gathering of that size, filling half the floor and the boxes, as could be. Toscanini came noiselessly through the orchestra to the podium, and, precisely as though there were none present, lifted his baton for the performance to begin. . . .

He kept his left hand, most of the time, resting lightly upon the railing that half surrounded him on the podium. But he never apparently bore weight upon it.<sup>195</sup>

Bruno Walter covered for Toscanini on 25 February, conducting the overture to *Le nozze di Figaro*, Strauss's *Tod und Verklärung* and Mozart's G-Major Violin Concerto (K. 216) with Szigeti. The following week, Willfred Pelletier concluded the winter portion of the season with Helen Traubel as soloist in a program that included the overture and two songs from Beethoven's *Egmont*, Haydn's

---

<sup>194</sup> "Toscanini Conducts 3d Concert in Series," *New York Times*, 11 February 1951, p. 75, col. 5, and "Toscanini Gives Up 2 N.B.C. Concerts," *New York Times*, 15 February 1951, p. 26, col. 1.

<sup>195</sup> Sachs, p. 299; Downes, "Toscanini Concert Has Rapt Audience," *New York Times*, 18 February 1951, p. 66, col. 4.

Symphony No. 88 and the *Immolation Scene* from Wagner's *Götterdämmerung*.<sup>196</sup>

On 1 March, while exercising his knee on a stationary bicycle, Toscanini suffered a minor stroke. Though he recovered completely, and quickly, his spirits declined noticeably. In April, his wife Carla fell ill and he flew to Milan to be with her during what proved to be her final illness; she died on 23 June. Toscanini closed himself in his room, refusing to touch a piano or play a record. He was convinced he was going to die shortly, too. Chotzinoff visited, as did Toscanini's children, but it took the entire summer before he felt up to appearing in public.<sup>197</sup>

The NBC Symphony Spring Series began on 10 March with two concerts by Walter Ducloux, now broadcast from the Belasco Theater; Milton Katims followed with four concerts, the second of which was moved to the Broadhurst Theater. Among the unusual works Katims performed included the Elegy from Sibelius's *King Christian II* on 24 March; Bloch's Concerto Grosso, Adomian's Suite for Orchestra and Thomson's *Louisiana Story* Suite the next week; Peter Mennin's Third Symphony on 7 April, with the composer speaking at intermission; and Samuel Barber's First Symphony on 14 April. Jonel Perlea followed with concerts on 21 and 28 April, then Jean Morel the following two weeks. The series finished with the debut of conductor Richard Korn on 2 June.<sup>198</sup>

---

<sup>196</sup> "Walter and Szigeti With N.B.C. Symphony," *New York Times*, 25 February 1951, p. 74, col. 4; "Traubel Is Soloist at N.B.C. Concert," *New York Times*, 4 March 1951, p. 95, col. 5.

<sup>197</sup> Sachs, p. 299; Marek, pp. 261–2; "1951–52 Plans For NBC Symphony Are Announced," NBC Press Release, 20 March 1951; "Toscanini Due Next Month to Make 'Important Recordings' And Prepare NBC Symphony Programs, Gen. Sarnoff Reports," NBC Press Release, 13 August 1951, NBC Archives, box 131, folder 3; "Toscanini to Return," *New York Times*, 14 August 1951, p. 12, col. 6.

<sup>198</sup> "Ducloux Leads N.B.C.," *New York Times*, 11 March 1951, p. 83, col. 5; "Kahn Soloist With N.B.C.," *New York Times*, 1 April 1951, p. 18, col. 2; "N.B.C. Plays Mennin Symphony," *New York Times*, 8 April 1951, p. 71, col. 4; Harold C. Schonberg, "Katims

The summer series, still sponsored by US Steel, originated from the Center Theatre. The conductors were Alfred Wallenstein (10 June); Sigmund Romberg (17 June); Arthur Fiedler (24 June); Percy Faith (1 July); Maurice Abravanel (8 July); Victor Alessandro (15 July); Antal Dorati (22 July); Milton Katims (29 July); Vladimir Bakalenikov (5 August); Fritz Reiner (12 August); Arthur Bennett Lipton (26 August); and Harold Levey (2 September).<sup>199</sup> It was as popular as ever, winning an audience share of 14.3%, compared to 13.8% for the regular Symphony broadcasts.<sup>200</sup>

On 20 June 1951, the summer orchestra joined forces with Duke Ellington and his orchestra in a benefit concert for the Damon Runyon Memorial Fund for Cancer Research at the City College's Lewisohn Stadium. Duke Ellington took the first half, with *Fancy Dan*, *Frustration*, *Selfish Serenade*, *Take the A Train* and the humorous *Monologue*, *Duet Threesome*. For the second half, the stage was reset so the NBC Symphony could join the jazz ensemble for some new Ellington compositions, including *New World A-Comin'* and *Harlem*, the latter commissioned by the NBC Symphony.<sup>201</sup>

---

Conducts N.B.C. Symphony," *New York Times*, 15 April 1951, p. 76, col. 1; Parmenter, "Perlea Conducts N.B.C. Symphony," *New York Times*, 22 April 1951, p. 78, col. 1; Schonberg, "Jean Morel Directs First N.B.C. Concert," *New York Times*, 6 May 1951, p. 95, col. 3; "N.B.C. Symphony On Air," *New York Times*, 13 May 1951, p. 91, col. 7, and "Korn Leads At N.B.C.," *New York Times*, 3 June 1951, p. 67, col. 7.

<sup>199</sup> One listener wrote to complain that Katims was virtually the only worthwhile conductor that summer, and suggested that NBC give the entire series to him. LaPrade implied that this was now impossible because of Katims's scheduling (LaPrade to William Shafins, Arlington, VA, 12 July 1951, NBC Archives, box 372, folder 8).

<sup>200</sup> CBS Sports at the same time in February was about twice as popular. (NBC Archives, box 349, folder 62).

<sup>201</sup> "Ellington Group In Benefit Concert," *New York Times*, 21 June 1951, p. 25, col. 1.

By 1951 there was no doubt that television was surpassing radio in both profitability and popularity. The effects reached were widespread. As more people stayed at home to watch television in the evenings, nightclubs, bars, and restaurants, as well as bus, trolley and taxicab companies all claimed a slackening of business, especially on nights with the most popular programs. Civic and community meetings were moved to different times to avoid conflicts with popular shows. Retailers noticed an increase in the purchase of “loungewear” and living-room furniture.

The herd momentum affected radio most of all. Radio advertising rates were slashed, with the exception of daytime radio, which housewives still listened to while doing their chores around the house. Between 1948 and 1951, the most popular radio shows saw their ratings plummet by at least two-thirds in the market areas where television had made the most inroads. The four major networks now charged more than double for the best hour of television than for the best hour of radio programming—and radio rates continued to fall. There was less and less money for expensive radio shows. The most popular radio program of the 1949–50 season, Tallulah Bankhead’s *Big Show*, could not get a sponsor at \$8,820 for a half hour, while much more expensive shows on television flourished. Radio’s margin for sustaining shows was disappearing entirely.<sup>202</sup>

The NBC Symphony needed a sponsor to survive at all. None was forthcoming. Toscanini, meanwhile, declined an offer from Young & Rubicam

---

<sup>202</sup> Jack Gould, “TV Makes Inroads On Big Radio Chains,” *New York Times*, 27 June 1951, p. 1, col. 2; “TV Inroads Cause N.B.C. Radio Shift,” *New York Times*, 6 October 1951, p. 27, col. 6. NBC lost its lead in radio to CBS in the 1940s, but still led in television: in 1950, it had eleven of the top twenty TV shows, the highest average rating, the greatest program coverage, and consequently, more than half of the total network billings to advertisers. It took several years for the other networks to begin to catch up (George H. Frey, Director for Television Network Sales, to Chotzinoff, 11 May 1950, NBC Archives, box 373, folder 7).

Advertising to give a testimonial for Hammond Organs in exchange for a free instrument for himself or the charity of his choice.<sup>203</sup>

Yet, since the surviving shows still needed musicians, it was unlikely the NBC Symphony would disappear. What had disappeared was the *sustaining* musician; with very few exceptions, all the staff musicians were paid at commercial rates and played in several shows. Extra players were engaged by the service. In the week of 7 January 1951, for example, there were 57 staff players for the NBC Symphony program and 28 extras; the staff players also played on *Solitaire Time*, *The Big Show*, *The Playboys*, *The Mindy Carson Show*, *The NBC String Quartet*, and *Eternal Light*, a soap opera. They also played two television shows that week, *Lights Out* and *The Kate Smith Show*.<sup>204</sup>

Television opera continued that year, at an average of one new production a month. Executives at NBC believed that they had anticipated a television wave of the future. Peter Herman Adler, now a staff conductor, wrote to Bob Sarnoff with great optimism:

The record industry is not quite ready to start the "Opera in English" bandwagon rolling, but is prepared to jump on it as soon as it gets going. We are securing the rights to our English versions and the record companies will have to pay for them handsomely.

He also wrote that various Hollywood studios were planning to make "Opera in English" films, modeled after NBC's television program. He suggested the

---

<sup>203</sup> Ken R. Dyke, Young & Rubicam Advertising, to Chotzinoff, 6 March 1951; Chotzinoff to Dyke, 7 March 1951, NBC Archives, box 372, folder 8.

<sup>204</sup> "NBC Orchestra; Week Ending January 7–1951" NBC Archives, box 373, folder 5. Television also changed the way musicians were used. Since television involved so much more time than radio for lights, sets and cameras, musicians were standing idle longer. To compensate, NBC negotiated with the AFM to employ musicians on a staff basis, in other words, to give them a certain number of hours of work *per week* rather than *per day*. This way, when standing idle for a long time, a musician could be sent home and his hours picked up later or by another show (Shield to Chotzinoff, 10 August 1949, NBC Archives, box 372, folder 9).



network create an NBC Stock Opera Company, in order to take advantage of these financial opportunities and to help lure a sponsor.<sup>205</sup> It was hoped that the opera company of the 1950s might be what the NBC Symphony was to the 1930s. Not insignificantly, Chotzinoff and Adler suggested that the first television program transmitted from the remodeled Studio 8-H be an NBC Opera production of *Carmen*.<sup>206</sup>

These new television music programs were quickly displacing the NBC Symphony program, however. When some NBC executive suggested a new television program called *Concerto*, Chotzinoff's response suggests that he already believed the NBC Symphony's days were numbered:

The idea is good but the entire series would have to be sold in advance. A concerto series would require from 45 minutes to one hour and would be too expensive to put on sustaining. *Personally, I am skeptical about the television possibilities of symphonic music.*<sup>207</sup>

The players sensed that the ship was sinking and began to leave. Sharrow moved to the Chicago Symphony in 1951. "I could see the handwriting on the wall," he recalls.<sup>208</sup> Mischakoff left the following year.

## 8

### SEASON 1951–52

NBC showed no outward signs of letting the NBC Symphony die. David Sarnoff and his wife visited Toscanini at Lake Maggiore that summer, returning to reassure

---

<sup>205</sup> P. H. Adler to R. Sarnoff, 2 January 1951, NBC Archives, box 372, folder 8.

<sup>206</sup> P. H. Adler to E. Walling, 10 November 1950, NBC Archives, box 372, folder 7.

<sup>207</sup> Chotzinoff to Ben Grauer, 3 May 1951, NBC Archives, box 372, folder 8. Italics added.

<sup>208</sup> Interview with the author, 23 April 1993.

the public that Toscanini would lead another season.<sup>209</sup> In one of his final memos at NBC, John Royal suggested that the network televise all the concerts that season as a kind of grand gesture in case the Maestro should decide to quit during the year:

I would suggest that you discuss with Mr. Chotzinoff the possibility of inviting Toscanini to permit all his concerts to be televised, and this would probably mean televising the concerts of all the conductors, since Maestro would probably not wish to be singled out as something special. It is possible that Maestro may not wish to continue with NBC beyond this season, because he has not been feeling up to par physically, and this televising of his concerts would allow him to wind up his career with NBC in a blaze of glory.

Royal organized a lobbying effort among Toscanini's family and friends and offered further enticements: a return to the beloved 8-H; the telecasts, copies to be sent to the U. S. troops in Korea; cooler television lights.<sup>210</sup> A commemorative booklet on Toscanini was planned, though never published. As it turned out, only four broadcasts would be televised.<sup>211</sup>

But television greatly complicated the broadcasts. Affiliated stations were not obligated to carry the unsponsored program; there was even some question of the owned-and-operated stations being able to carry the show. Television crews were chronically short-staffed. For the first proposed telecast of the orchestra, on 3 November, NBC's two mobile units were committed to football games and Westinghouse commercials; the alternatives were to bring in crew and equipment from Cleveland or rent from ABC. Then there was a matter of the scheduling. Toscanini and the NBC Symphony, of course, had a regular radio slot; this conflicted with the wildly popular *Mr. Wizard* on TV and therefore the orchestra

---

<sup>209</sup> "Toscanini Due Next Month to Make 'Important Recordings' And Prepare NBC Symphony Programs, Gen. Sarnoff Reports," NBC Press Release, 13 August 1951, NBC Archives, box 131, folder 3. Clearly, their relationship was not too frosty at this point.

<sup>210</sup> Royal to Sylvester Weaver, 15 May 1951, NBC Archives, box 372, folder 8. John Royal retired in August 1951 at age 65 (NBC Archives, box 131, folder 12).

<sup>211</sup> James Nelson to Chotzinoff, 14 December 1951, NBC Archives, box 372, folder 8.

telecast meant lost revenue as well. Finally, the TV crews had little experience with the special needs of orchestras; the same mobile teams covered football and puppet shows—and had limited opportunity to practice. In the case of the first telecast of the season, Toscanini dismissed the orchestra halfway through the rehearsal, preventing the TV people from planning their shots.<sup>212</sup>

But the TV personnel learned quickly. After the 3 November broadcasts executives exchanged memos with suggestions for improving the production:

I think that the camera should follow two things in a symphonic broadcast: (1) the leading motive, and (2) the conductor when he is about to achieve a special effect, or is getting it.

The program last Saturday did not quite do that.

(1) When the melody was in the trombones in the last movement, we were looking at the horns, at first. When the theme was being articulated in the second movement, we were looking at the flute while the oboe was speaking. A symphonic telecast is difficult. I think it should go from one melody to another, when melody is paramount, in a rhythmic fashion, and precisely when the instrument or choir concerned begins to speak. This would give a moving and convincing formal pattern to the camera work. . .

(2) Toscanini is one of the most remarkable physical personages in the world. He commands by virtue of both his moral and his artistic force. I think he should be seen at the downbeat of every number or movement, and whenever the ensemble is speaking in multiple voices, and whenever a change of tempo is imminent. . . It would require a full and detailed study of the score, in advance of rehearsal as well as during it.<sup>213</sup>

A graduate student from Iowa had a different idea, and it seems to have been taken seriously: replace the camera work entirely with the wave-forms of an oscilloscope. NBC responded:

One of the reasons that an orchestra is not more interesting visually is that, while the sounds it produces have infinite variety, the movements it makes in producing them are highly repetitious. By the same token, I am afraid that the patterns on

---

<sup>212</sup> Fred Wile, Jr., to Joseph Heffernan, 4 September 1951; Leonard Hole to General Lyman Munson, 16 October; Richard A. R. Pinkham to Madden, Wile, Munson and Taylor, 15 October; Davidson Taylor to Jules Herbuveaux, 17 October; and Leonard Hole to Joseph McConnell, 13 November 1951, NBC Archives, box 278, folder 11.

<sup>213</sup> Taylor to Rodgers, 5 November 1951, NBC Archives, box 278, folder 11; Rodgers was also very critical of his own work (Leonard Hole to Joseph McConnell, 13 November 1951, *op cit.*).

the oscilloscope, though admittedly embracing a wide variety of wave forms, would soon lose their hold on the viewer's attention.<sup>214</sup>

As the network prepared for the new season, it became clear there was not much need for visiting conductors. Arthur Judson wrote to Chotzinoff in May 1951 to offer the services of Villa-Lobos, who would be in the United States in December and January, and Izler Solomon practically begged for a date:

Needless to say it has been a great disappointment to me not to have been included among the many that have had the privilege of conducting the NBC Symphony in the last few years. Frankly I am at a loss to figure it out as I thought you were always satisfied with my work and I have tried to maintain a high standard of performance. I know that the winter season is all set but I shall look forward to the hope of conducting the NBC Symphony in the spring or summer.<sup>215</sup>

Neither Solomon nor Villa-Lobos was invited. The guest conductors for the new season were Cantelli, Reiner and, for the first time, Boston Symphony conductor Charles Munch.

Rumors that Mischakoff would soon be leaving for Detroit had begun to circulate. In August Chotzinoff received a letter from Hugo Kolberg, former concertmaster of the Berlin Philharmonic, the Met, and the Cleveland and Pittsburgh Orchestras, wanting Mischakoff's place. "Mr. Mischakoff is not leaving the National Broadcasting Company," Chotzinoff wrote back to him, "but if any vacancy occurs in that department I shall certainly keep you in mind."<sup>216</sup>

Toscanini returned to the United States on 17 September to widespread doubts as to his condition, but from the first rehearsal it was clear he was back to

---

<sup>214</sup> LaPrade to David C. Miller, 26 November 1952, NBC Archives, box 372, folder 9.

<sup>215</sup> Solomon to Chotzinoff, 29 October 1951. Solomon had also written Chotzinoff the previous year. NBC Archives, box 371, folder 21.

<sup>216</sup> Hugo Kolberg to Chotzinoff, 28 August; Chotzinoff to Kolberg, 4 September 1951, NBC Archives, box 371, folder 12; C. H., "Vivaldi Music Played by N.B.C. Symphony," *New York Times*, 9 December 1951, p. 89, col. 5.

his old self. "Sluggards!" he yelled. "Are you sleeping? Sleep at home, not here! . . . Put something! Play with blood!"<sup>217</sup>

The Old Man and his orchestra launched right in to a demanding series of recording sessions in Carnegie Hall: they recorded Rossini's *Semiramide* Overture and Weber's *Invitation to the Dance* (28 September); they recorded part of Beethoven's Second Symphony and the overture to Donizetti's *Don Pasquale* (5 October); Prokofiev's "Classical" Symphony (15 October), and Toscanini's favorite Wagner excerpts, along with Weber's *Euryanthe* Overture (22 and 29 October).<sup>218</sup>

Meanwhile, there was a kind of preliminary series with guest conductors: Peter Herman Adler (15 September); Massimo Freccia (22 and 29 September); Milton Katims (6 and 13 October); and Alexander Hilsberg (20 and 27 October). The broadcasts, from the Belasco Theatre, were moved back to the regular Symphony spot on Saturday evenings. Freccia's first concert included the *Acadian Songs and Dances* from Virgil Thomson's *Louisiana Story*, but the highlight of this series was the concert version of Mozart's *The Abduction from the Seraglio*, given in English by Peter Herman Adler on 15 September. The opera, unstaged, and shortened to fit the hour-long time slot, was narrated by Ben Grauer. Harold C. Schonberg in the *Times* thought the performance would help gain the opera the

---

<sup>217</sup> Marek, p. 263. Sachs, p. 301, gives us a glimpses of Toscanini's frame of mind at this time.

<sup>218</sup> NBC Press Release, 17 September 1951, NBC Archives, box 131, folder 3; Ray Burford, *A Select Discography*; this Prokofiev recording, the preludes to Acts I and III of *Lohengrin* and the Weber Overture have been reissued in the *Arturo Toscanini* Collection, vols. 28, 48 and 16, BMG 09026-60323-2, 09026-60305-2 and 09026-60292-2, respectively).

popularity it deserved, and glimpsed “a hint of the day when complete operas, scrupulously prepared, will be a matter of course on the air on television.”<sup>219</sup>

Toscanini opened the winter series with a televised concert of Weber’s *Euryanthe* Overture and Brahms’s First Symphony. Even though the orchestra was broadcasting from Carnegie Hall, Olin Downes reported a certain hardness of sound he had formerly attributed to the acoustics of Studio 8–H; now he imagined it had something to do with the amplification. The telecasting technique had its limitations, as noted, but Toscanini served notice that he was still in fine form. The following Tuesday, they made their celebrated recording of Brahms’s First.<sup>220</sup>

There was a concerted effort that winter to record at least one work from every program. The next Saturday, on radio only, Toscanini conducted more favorites: Prokofiev’s “Classical” Symphony; Berlioz’s *Queen Mab* Scherzo and Beethoven’s Seventh, the latter recorded the day before. The following week, Toscanini directed Tchaikovsky’s *Nutcracker* Suite, Dvořák’s *Variations on an Original Theme* and the overture to Rossini’s *Semiramide*, with the *Nutcracker* Suite recorded on Friday. For the fourth concert of the season, on 24 November, he conducted his setting of the Beethoven Septet and the prelude to Act III of Wagner’s *Die Meistersinger* and *Siegfried’s Rhine Journey*, with recordings the following Monday.<sup>221</sup>

---

<sup>219</sup> C. H., “N.B.C. Symphony Plays,” *New York Times*, 7 October 1951, p. 63, col. 1; Parmenter, “N.B.C. Symphony Led by Katims in 3 Works,” *New York Times*, 14 October 1951, p. 85, col. 4; Schonberg, “‘Abduction’ Offered by N.B.C. Symphony,” *New York Times*, 16 September 1951, p. 80, col. 1.

<sup>220</sup> NBC Press Release, 23 October 1951, NBC Archives, box 131, folder 3; Downes, “Toscanini Returns to N.B.C. Podium,” *New York Times*, 4 November 1951, p. 61, col. 1; Ray Burford, *A Select Discography*.

<sup>221</sup> Ray Burford, *A Select Discography*. The Overture to the third act of *Die Meistersinger* can be heard on the *Arturo Toscanini* Collection, vol. 48, BMG 09026–60305–2.

Reviewers were beginning to suspect that something was missing. Ross Parmenter wrote in the *New York Times* of the third concert that “it was only occasionally that there was a sense of personal warmth and the Toscanini magic shone out.” The audiences, however—nearly 3,000 for every concert—were as enthusiastic as ever.<sup>222</sup>

Guido Cantelli began his fourth season with the overture to *Le nozze di Figaro* (which was not broadcast), Mendelssohn’s Fourth Symphony, and Ravel’s *La Valse* and *Pavane pour une infante défunte*. For his second concert on 8 December, he chose works from the Italian Baroque: an Andante by Francesco Geminiani (not broadcast), and Vivaldi’s *Le quattro stagioni*, with the sonnets read by Ben Grauer. The soloists included Mischakoff, harpsichordist Sylvia Marlow, and organist George Crook, who played NBC’s Sunday morning religious program. The *Times* reported: “Mr. Cantelli threw his whole lean body into the task of conducting, making coaxing, caressing and, sometimes, practically shoveling movements. The tonal results were silken in quality and of clean and lively texture.” His final concert of 1951 on 15 December, with Brahms’s Third Symphony, Roussel’s *Sinfonietta* for String Orchestra, and the *Rákóczy March* by Berlioz, was followed by an appearance with the New York Philharmonic over four weeks.<sup>223</sup>

Toscanini had continued his sessions during Cantelli’s tenure. On Monday, 3 December, they recorded Brahms’s Fourth Symphony; the week after, Elgar’s

---

<sup>222</sup> Parmenter, “Toscanini Conducts Third N.B.C. Concert,” *New York Times*, 18 November 1951, p. 88, col. 4; “Toscanini Conducts Beethoven Septet,” *New York Times*, 25 November 1951, p. 81, col. 5. The soloists in the Septet were Arthur Berv, horn; Alex Williams, clarinet, and Eli Karman, bassoon.

<sup>223</sup> Parmenter, “Cantelli Conducts as Guest for N.B.C.,” *New York Times*, 2 December 1951, p. 86, col. 4; C.H., “Vivaldi Music Played by N.B.C. Symphony,” *New York Times*, 9 December 1951, p. 89, col. 5; “Cantelli Ends His Series,” *New York Times*, 16 December 1951, p. 86, col. 3, and Lewis, p. 144.

“Enigma” Variations; on the 17th, Respighi’s *La fontane di Roma*, and on Friday, 21 December, they recorded Beethoven’s First Symphony.<sup>224</sup> All these works were later taken up for broadcasts—the Brahms, the Respighi and the Beethoven, in fact, on the first concert of this second Toscanini stint, on 22 December. This was a benefit concert for the Italian Welfare League, aiding victims of recent floods in Italy. The concert was held at Carnegie Hall, with the top seats selling for \$25 a piece. Toscanini once again donated his time, NBC donated its orchestra, and the orchestra donated the extra hour of time the concert took. All total, the concert—which was sold out—netted more than \$28,000. The concert opened with Cherubini’s *Anacréon* Overture, then Beethoven’s First. After that, listeners at home joined the concert for the Brahms and the Respighi. As usual, there was a fantastic demonstration of affection for Toscanini and the orchestra at the conclusion of the concert.<sup>225</sup>

The second simulcast of the season was sponsored by Reynolds Metal Company, which distributed the tickets. Toscanini had been assured that the commercials would be discreet. Chotzinoff had also suggested an all-Wagner program as “best for television.” Harold Schonberg wrote, “Those who attended the concert, or heard (and saw) it at home, will retain a memory of Mr. Toscanini at the peak of his form.”<sup>226</sup>

---

<sup>224</sup> Reissues of these recordings of the Brahms, the Respighi and the Beethoven can be heard on the *Arturo Toscanini* Collection, vols. 9, 32 and 1, BMG 60260–2–RG, 60262–2–RG and 60252–2–RG, respectively.

<sup>225</sup> “Toscanini Offers Benefit Concert,” *New York Times*, 23 December 1951, p. 25, col. 7.

<sup>226</sup> Chotzinoff to Charles Denny, 16 November 1951; Chotzinoff to Joe B. Frantz, University of Texas, dept. of History, 17 December 1951, NBC Archives, boxes 372 and 371, folders 8 and 7; Schonberg, “Toscanini Conducts Wagner on Radio, TV,” *New York Times*, 30 December 1951, p. 26, col. 6.



The following Thursday, the group held a recording session of some of the Wagner works, along with the overture to Weber's *Der Freischütz*. The next concert, on 5 January 1952, presented the *Freischütz* Overture, along with Franck's *Psyché et Eros*, the *Passo a sei* from *Guillaume Tell*, and Elgar's "Enigma" Variations. Toscanini seemed to be back on track: the *Times* spoke of "another personal triumph." The following Monday they recorded *Psyché et Eros* along with more Wagner.<sup>227</sup>

On 12 January Toscanini led the orchestra in an all-Beethoven concert, featuring the third *Leonore* Overture and the Sixth Symphony. Again, they held a Monday recording session, this time for the Sixth Symphony. There was a concerted effort to create a recorded legacy of Toscanini's work, and at the same time Walter Toscanini and Red Seal recording manager Richard Mohr were busy improving the quality of past recordings before releasing them.<sup>228</sup>

Fritz Reiner appeared on 19 January in one of the two open winter concerts, conducting a post-Romantic program of Debussy's *Petite Suite*, Ravel's *Le Tombeau de Couperin*, two of the Bartók *Romanian Dances*, and Strauss's *Till Eulenspiegel*. Charles Munch, scheduled for the following week, canceled due to illness and Eugene Ormandy took the concert, conducting a *Passacaglia* by Hans Haug and Rachmaninov's Second Symphony.

Cantelli, fresh from his success with the New York Philharmonic, returned to the NBC podium on 2 February to conduct Vivaldi's *Concerto Grosso No. 4*, Tchaikovsky's *Romeo and Juliet* overture, the *Pezzo concertante* by Ghedini, and

---

<sup>227</sup> C. H., "Toscanini Conducts 'Enigma' Variations," *New York Times*, 6 January 1952, p. 80, col. 3; Burford, *A Select Discography*. The Overture to *Der Freischütz* has been reissued on the *Arturo Toscanini Collection*, vol. 16, BMG 09026-60292-2.

<sup>228</sup> Burford, *A Select Discography*; see notes between Walter Toscanini and Mohr, January 1949 through December 1951, NBC Archives, box 371, folder 20.

the overture to Verdi's *La forza del destino*. The next week's program was Wagner's *Faust* Overture and Bartók's *Concerto for Orchestra*, and on the 16th some of Cantelli's favorites from the Italian Baroque, a Canzona from the *Sacrae symphoniae* by Giovanni Gabrieli and *Sonata sopra Sancta Maria* from the Monteverdi *Vespers*, with a choir of twelve sopranos; the Franck D-Minor Symphony concluded the program. For his last performance on 1 March, Cantelli honored the orchestra by leading a work by one of its members, the newly-composed *Laurentian* Overture by Alan Shulman. Cantelli had given the world première of the work just weeks before with the New York Philharmonic. Both performances were occasions of spirited readings and favorable reviews.<sup>229</sup>

Throughout Cantelli's engagement, Toscanini had continued his busy recording schedule: the Brahms "Haydn" Variations on Monday, 4 February, Brahms's Second Symphony on the 11th. He then returned for his third and final series of concerts. On 8 March, he conducted a concert featuring the overture to Kabalevsky's *Co!as Breugnon*, Cherubini's Symphony in D, which he had previously presented on 23 March 1947, and Strauss's *Tod und Verklärung*. The next week, he appeared before the television cameras again, conducting the intermezzo for Franck's *Rédemption*, Sibelius's *En Saga*, Debussy's *Nuages* and *Fêtes* and the overture to Rossini's *Guillaume Tell*. On 22 March they presented the last simulcast of the season, with Beethoven's Fifth and Respighi's *Pini di Roma*. During the dress rehearsal for the latter, offstage trumpeter Harry Glantz had trouble seeing Toscanini's cues, and the TV technicians rigged up a remote camera

---

<sup>229</sup> Lewis, p. 145; Downes, "Cantelli Conducts the Philharmonic," *New York Times*, 18 January 1951; Parmenter, "Cantelli Ends Series With N.B.C. Symphony," *New York Times*, 2 March 1951. Another important Shulman piece, his Cello Concerto, had received its première with the Philharmonic under Dimitri Mitropoulos on 13 April 1950, with former NBC cellist Leonard Rose as soloist.

so that Glantz could be cued by monitor—yet another example of the union of “the magic of science and the glory of the arts.” These two telecasts were also sponsored by Reynolds Metals Company, with the result that they were not broadcast to Canada; the sponsor could not order an advertisement over Canadian stations and therefore refused to pay to broadcast to those markets.<sup>230</sup> These were the last telecasts of Toscanini and the NBC Symphony.

Toscanini completed the season with a last grand benefit, Beethoven’s Ninth Symphony on 29 March at Carnegie Hall. The public concert, starting at 5:30, opened with the First Symphony, but only the Ninth Symphony was broadcast. The beneficiary was the New York Infirmary Building Fund, also the beneficiary of the Verdi *Requiem* benefit given by Toscanini and the NBC Symphony in 1948. Soloists were Eileen Farrell, Nan Merriman, Jan Peerce, Norman Scott, with the Robert Shaw Chorale. Mrs. David Sarnoff chaired the organizing committee; tickets were \$250 for a box seating eight, \$25 for orchestra seats, \$15 for the mezzanine, and \$10 for the balcony. Receipts broke the box office record set four years previously. At their end-of-season party at Toscanini’s house, the orchestra players announced having unanimously voted to contribute an additional \$1,800 to the Infirmary Building Fund. The Monday and Tuesday following the concert, the entire group returned to Carnegie Hall to record the Ninth.<sup>231</sup>

---

<sup>230</sup> Burford, *A Select Discography*; “Toscanini On Radio, TV,” *New York Times*, 16 March 1952, p. 64, col. 5; “Trumpeter Uses TV Show To Match Toscanini Beat,” *New York Times*, 22 March 1952, p. 9, col. 2; and Benjamin D. Raub, NBC Legal Department, to Mrs. Gladys Coke Mussen, Arvida, Quebec, 27 June 1952, NBC Archives, box 372, folder 9. The Brahms pieces are reissued on vol. 7 of the *Arturo Toscanini* Collection, BMG 60258–2–RG.

<sup>231</sup> “Toscanini to Conduct Beethoven’s Ninth In Benefit March 29 for Infirmary Fund,” *New York Times*, 7 January 1952, p. 14, col. 6; “Toscanini Sets Carnegie Box-Office Mark; Advance for Infirmary Benefit at \$64,000,” *New York Times*, 17 March 1952, p. 17, col. 2; “Toscanini Marks End of 15th N.B.C. Year; Musicians Donate \$1,800 to Infirmary Fund,” *New York Times*, 15 April 1952, p. 30, col. 2; Burford, *A Select Discography*. Reissue of the Ninth Symphony is in the *Arturo Toscanini* Collection, vol. 5, BMG 60256–2–RG.

Toscanini had served notice during the 1951–52 season that he was back in full health, having conducted a longer season than usual and led more recordings and telecasts than in any other season. At age 85, it was clear, he still had the vitality to lead a major symphony orchestra. But the question was whether NBC still needed one.

With each passing season it was clearer that the age of the American network symphony orchestra had passed. Recordings were common, even on the networks. In January 1952, NBC decided to broadcast around the clock on WNBC for the first time; this new six-hour time block would be filled exclusively with recordings—though the first hour, *Toscanini at Midnight*, was devoted to NBC recordings.<sup>232</sup> Indeed, a broadcast planned for 11 October under Thomas Schippers was actually canceled to present the first public hearing of Toscanini's recent recording of the Ninth.<sup>233</sup>

Meanwhile, union conditions for the employment of live musicians at the networks were relaxing, with NBC the only network that still felt compelled to maintain its full staff orchestra. And as the United States government grew steadily more conservative, the need to prove that the airwaves were being used for the

---

<sup>232</sup> John M. Grogan to All Concerned, 25 January 1952, NBC Archives, box 278, folder 30. The other programs on "Music Through the Night," as this new six-hour block was called, were *Masters of the Keyboard* (1:00–1:30 A.M.); *Boston Pops* (1:20–2:00 A.M.); *String Time* (2:00–2:30 A.M.); *Meet the Artist*, featuring a single artist each week, starting with Marian Anderson (2:30–3:00 A.M.); *Musical Americana*, selections from the works of American composers (3:00–3:30 A.M.); *Music from the Movies* (3:30–4:00 A.M.); *Light Classics* (4:00–5:00 A.M.), and *Symphony at Dawn* (5:00–6:00 A.M.).

<sup>233</sup> LaPrade to Schippers, 15 August 1952. The concert, apparently, was reinstated, since there was one announced in the weekly listing ("Week's Radio Concerts," *The New York Times*, 5 October 1952, sec. 2, p. 12, col. 1); the director, however, was Katims, not Schippers.

“public interest, convenience or necessity” evaporated. Making money was justification enough for any business.

Yet there is little hard evidence that NBC expected to disband the orchestra. The network was still proud of its contribution to the nation’s musical life. In August 1951, LaPrade received a letter complaining about the lack of contemporary music on the air. LaPrade strongly defended NBC’s music policy:

We realize that during the summer months our musical programs contain little heavy fare. Rightly or wrongly, we think it advisable to lighten the diet during the hot weather; but we ask you to bear in mind that during the other nine months our NBC Symphony concerts pull no punches in the matter of program content, and that we also offer chamber music, choral music, and other programs designed for the connoisseur. Such programs, like their listeners, are in the minority, but there they are. We hope you will be listening.<sup>234</sup>

LaPrade responded similarly to a letter from H. W. Heinsheimer who was writing a book called *Music Through My Window*.

Serious music on the NBC Network has suffered less from the impact of television and other trends than is generally supposed. For some reason, the cancellation of an established program seems to loom larger in the minds of listeners than its continuance or its replacement by a new program of equal or superior merit. Even the change of time for a program such as the NBC Symphony can raise a storm of accusations that good music is being sold down the river, while the fact that the Symphony continues, year after year, not only in the winter but also throughout the summer, when nearly all other orchestras are inactive seems to be ignored.<sup>235</sup>

After a broadcast on Saturday 26 April 1952 of the Critic’s Circle Award Concert, recognizing the best compositions by American composers from the previous year, one of the composers featured, Allan Swanson of Wisconsin, wrote

---

<sup>234</sup> LaPrade to George Buckbee, Connecticut, 29 August 1951, NBC Archives, box 372, folder 8.

<sup>235</sup> LaPrade to H. W. Heinsheimer, Kew Gardens, New York, 14 September 1951, NBC Archives, box 372, folder 8. LaPrade pointed out that there had been little material change in the network’s classical offerings over the past seven years; most of the losses of musical programs had been in light classical music, and most of these were commercially sponsored, not sustaining. Even going back to 1940, wrote LaPrade, if one compared the classical music offerings of the “Red” Network to 1950’s NBC Network, there was an increase from 164 to 231 for the year; of course, this ignores the offerings of the musically richer “Blue” Network.

to thank NBC. The broadcast had given him and his colleagues, he said, nationwide attention.

This is the "Golden Age of Conductors" and the age of great orchestras which have attained a power and efficiency and beauty of production unequalled anywhere else, or in the past.

The N.B.C. Symphony Orchestra is truly a great orchestra. As have many N.B.C. Symphony conductors, Milton Katims [conductor of the concert] will rise to legendary status.<sup>236</sup>

Kinescope recordings of the Toscanini-NBC Symphony telecasts and *Amahl and the Night Visitors* were shown at the Music Educators National Conference in Philadelphia on 23 March 1952.<sup>237</sup>

During the 1951–52 season the network added two new musical programs to its admittedly slim television roster. One was called *Meet the Masters*, sponsored by a carpet manufacturer, on alternate Sundays at 5:30 P.M. Jascha Heifetz was the first guest; others planned for the first season included Marian Anderson, Artur Schnabel, and the Heifetz-Schnabel-Piatigorsky trio. The other new show was a revival of the radio show *Recital Hall*, appearing Wednesdays from 10:30 to 11:00 P.M., starting on 16 January 1952 with Andres Segovia. This was, of course, in addition to the dozens of other radio and TV shows which used staff musicians.<sup>238</sup>

---

<sup>236</sup> Swanson to Chief, Music Division, NBC, 26 May 1952, NBC Archives, box 372, folder 9. Other composers featured on the concert were Menotti, Martinu, and William Schuman.

<sup>237</sup> LaPrade to Richard C. Berg, Director of Music Education, Springfield, Massachusetts, 6 and 25 February 1952, NBC Archives, box 278, folder 11.

<sup>238</sup> "News of TV and Radio," *New York Times*, 13 January 1952, sec. 2, p. 11, col. 6. For the week ending 19 November 1951, for example, the following numbers of players were used on the various radio and television programs:

**Radio:** *Cities Service* (1 staff, 46 extras); *Counterspy* (6, 2); *NBC Symphony* (51, 40); *Bob and Ray* (8, 7); *Jane Pickens* (5, 3); *Eternal Light* (10, 7); *The Big Show* (41, 6); *Organ Recital* (one extra); *Country Style Auditions* (one staff) and *National Radio Pulpit* (one extra);

**NBC TV Network:** *Howdy Doody* (5 staff); *Lights Out* (1, 1); *Kate Smith* (90, 4); *Gabby Hayes* (one staff); *Kate Smith Evening Hour* (13, 13); *Nick Kenny* (one extra); Opera Productions

Then there was the NBC TV Opera Theatre, of which the network was proudest of all. That season NBC put on *Pagliacci*, *Hänsel und Gretel* and *Amahl and the Night Visitors*. Plans were still brewing for an NBC Opera Stock Company and there was competition from the Metropolitan Opera Company, which had begun to program several operas in English that season and planned to produce opera for television.<sup>239</sup>

Grand plans were afoot for the next season, including opera in English and a show with the U. S. Navy on World War II. This became, of course, *Victory at Sea*, with score by Richard Rodgers. There was talk of a tour to Europe for the NBC Symphony.

NBC kept the summer concerts on Saturday evenings, owing to the ratings figures for the metropolitan audiences.<sup>240</sup> Milton Katims and Willfred Pelletier took the spring series, from 5 April to 11 May, and the summer concerts began on 14 June with Laszlo Halasz. Other conductors that summer were former NBC violinist Samuel Antek (28 June), Pelletier (5, 12 and 19 July), Toscanini (26 July and 2 August), Massimo Freccia (9, 16 and 23 August), NBC cellist Frank Miller (30 August), Walter Hendl (6 and 13 September), Richard Korn (20 and 27 September), Thomas Schippers, (4 October), Katims (11 October), and Jonel Perlea (18 and 25 October). Korn's second concert included a world première, Elie

---

(four extra); *Vocal Auditions* (one extra); *Frontiers of Faith* (one extra); *Philco TV Playhouse* (one extra) and *Jerry Lester-Chesterfield Show* (18 extra);

WNBT (non-network television): *Date in Manhattan* (9, 19); other uses for WNBT staff (15 staff). (NBC Orchestra, Week Ending 19 November 1951, NBC Archives, box 373, folder 5).

<sup>239</sup> Peter H. Adler to Richard Pinkham, 6 November 1951; LaPrade to Souhami, 12 December 1951, NBC Archives, box 372, folder 8; Constance Hope to General Sarnoff, 11 October 1951; Peter H. Adler to Leonard Hole, re. TV Opera December Date, 25 October 1951; Peter H. Adler to Robert Sarnoff, re. TV Opera—December Date, 29 October 1951; NBC Archives, box 372, folder 8;

<sup>240</sup> Jim Cornell to Mr. H. M. Belville, 2 June 1952, NBC Archives, box 349, folder 62.

Siegmeister's *Summer Night*. These concerts were held in the Belasco Theatre, except for Toscanini's pair at Carnegie Hall.<sup>241</sup> During the first of these, the air conditioning failed and the orchestra and public found themselves gasping for air in the sticky humidity. Yet Toscanini conducted with his typical, by now miraculous, vigor.<sup>242</sup>

## 9

## SEASON 1952-53

In light of the previous year's success, the 1952-53 season held great promise for the NBC Symphony and the rest of the music department. NBC devoted considerable thought to interesting potential clients in the symphony broadcasts. In May 1952, there was talk of "Coca Cola Music Festivals" over the NBC radio network. Three festivals were planned: an opera festival for Chotzinoff's *Opera in English* project; a popular music series starring singers such as Tony Martin, Rosemary Clooney, Perry Como or Dinah Shore; and the NBC Symphony Toscanini broadcasts. The operas would cost about \$30,000 each, the popular shows, \$45-\$50,000, and the NBC Symphony \$35,000. Nothing came of this project.<sup>243</sup>

---

<sup>241</sup> Chotzinoff to Charles C. Barry, 16 July 1952, NBC Archives, box 349, folder 62. These two Toscanini concerts, apparently, fell outside the US Steel sponsorship, most likely because Toscanini's fees were several times higher than other conductors and since he refused to conduct in the Belasco Theatre. Toscanini and the orchestra made recordings of several of the works from these concerts on the Tuesdays following, 29 July and 5 August (Burford, *A Select Discography*).

<sup>242</sup> Schonberg, "Toscanini Returns to N.B.C. Podium," *New York Times*, 27 July 1952, p. 59, col. 3; Parmenter, "Toscanini Is Cheered," *New York Times*, 2 August 1952, p. 37, col. 4; J.B., "Korn Leads Premiere of Siegmeister Work," *New York Times*, 28 September 1952, p. 79, col. 5.

<sup>243</sup> Jack Rayel [not to be confused with John Royal] to Roy Porteous, 12 May 1952, NBC Archives, box 372, folder 9.



With no single sponsor, NBC looked to other possibilities. One of these was a tie-up with the magazine *Scientific American*, where the magazine would provide scientific talks based on its articles as intermission features for NBC Symphony shows; in return, the magazine would promote the broadcasts. It could be seen as public service, like the intermission talks by Charles Kettering when General Motors sponsored the program. But nothing came of this plan, either.<sup>244</sup>

The other main project for the 1952–53 season was a European tour. Chotzinoff and others had already investigated the possibilities for a five-week tour with Toscanini and an orchestra of 54 players. The National Artists and Concerts Corporation, a management agency, looked into the availability of halls. NBC seemed willing to sponsor the tour, and Toscanini was anxious to go. What held the tour up was Toscanini's reluctance to commit to a seventeenth season, and the tour was held in suspension. NBC's David Adams wrote in March 1953:

Toscanini wants very much to go on tour but Chotzinoff, on instructions from General Sarnoff, is holding off an answer until Toscanini takes a definite position on whether or not he intends to come back next fall. The Maestro has not yet committed himself on this, but probably will do so to get the tour. Concert halls are being lined up and if there is a tour it will start about April 20 and run for about five weeks. . . .

If Toscanini is not coming back in the fall, the question of continuing the house orchestra in its present form is directly presented and this is another reason why we should know as soon as possible where we stand with Toscanini.<sup>245</sup>

Although NBC intended to keep its plans confidential, word of the tour leaked to the press. Toscanini, meanwhile, hedged so long that the network scuttled the tour, since there would no longer be sufficient time to make the bookings. But this

---

<sup>244</sup> Syd Eiges to Charles Barry, 11 November 1952, NBC Archives, box 372, folder 9.

<sup>245</sup> Confidential telegram from Chotzinoff to Davidson Taylor, no date; no author to Al Manuti, President, Local #802, AFM, 21 January 1953, NBC Archives box 372, folder 9; Adams to Frank White, 31 March 1953, NBC Archives, box 584, folder 33.

episode was one of several that suggest NBC was still as enthusiastic about the orchestra as was Toscanini—and knew the orchestra had no future without him.<sup>246</sup>

Another major project with the NBC Symphony, however, did come to fruition that season: the television series *Victory at Sea*. NBC had been working with the US Navy since at least June 1951 to create this series, taking surplus Navy footage of key battles in the Second World War—much of which had never been seen before—to make a dramatic and musical representation of the story of America's heroic naval war effort. C. S. Forester of "Horatio Hornblower" fame wrote the text and Richard Rodgers composed the scores. This was a deal for both composer and network: Rodgers was anxious for the prestige the project might bring him as a serious composer; NBC likewise benefited from Rodgers's fame as a musical theater composer. Robert Russell Bennett would orchestrate the music and conduct the NBC Symphony in the orchestra's spare time, union regulations permitting. Rodgers's score is virtually continuous in all twenty-six episodes:

"It was something new for me," says Mr. Rodgers, "since no words were involved in the music. I had to express a mood and even a picture with music. In this way the job has been challenging." . . .

As a result of Mr. Bennett's work, certain sound effects in the film, such as the sounds of crickets and frogs on Guadalcanal, blend right into the music. Airplanes fly in F sharp Minor, according to the arranger, and this was taken into account in orchestrating the score.<sup>247</sup>

This was the first major program produced by Robert Sarnoff, David Sarnoff's son.<sup>248</sup>

---

<sup>246</sup> "Toscanini Decision on Tour Due Today," *New York Times*, 28 March 1953, p. 19, col. 2; "Toscanini Silent on Tour," *New York Times*, 29 March 1953, p. 78, col. 4; "Toscanini Won't Tour," *New York Times*, 8 April 1953, p. 36, col. 6.

<sup>247</sup> Val Adams, "Naval History: 'Victory at Sea'," *New York Times*, 26 October 1952, sec. 2, p. 11, col. 3.

<sup>248</sup> Henry Salomon, Jr., to Robert W. Sarnoff, 7 June 1951, NBC Archives, box 372, folder 8; "News of TV and Radio," *New York Times*, 27 January 1952, sec. 2, p. 11, col. 6; Bergreen, p. 167. According to Bergreen, the show "served as a forerunner of NBC documentary units." The second, third and fourth choices for composers were Gould, Thomson, and Copland, in that order.

The series generated wild enthusiasm before it ever reached the air. As the score was recorded RCA-Victor prepared to release the soundtrack commercially, while the script was prepared for publication in book form. Features appeared in newspapers across the country.<sup>249</sup> Jack Gould of the *New York Times* wrote:

"Victory at Sea," an account of the Navy's role in the second World War, is a documentary film of rare power and poetry. With a superlative score by Richard Rodgers, the series of twenty-six chapters is not alone history but a drama told with moving simplicity and restrained majesty. It is a television program not to be missed . . . .

Hardly enough can be said for the score of Mr. Rodgers, running as it does to a total of thirteen hours for the full series. Especially in the portions accompanying scenes of the sea and the tension of battle, his work has a compelling beauty and vigor that adds incalculably to the emotional intensity of the series.

The score is played by the N.B.C. Symphony Orchestra under the direction of Robert Russell Bennett, who did the arrangement, and plans are now afoot to make the work available on records for home enjoyment. That is good news, because certainly the work is deserving of more than a single hearing.<sup>250</sup>

Forty years later, the music seems more trite than moving, battle scenes filled with cliché "danger" music and little by way of truly stirring passages. Nevertheless, there is no doubt the program was powerful when the memory of war still haunted the mind of every viewer.<sup>251</sup>

The regular season included appearances by only Toscanini and Cantelli, returning now for his fifth consecutive year, culminating a trend toward fewer guest conductors. The concerts were broadcast from Carnegie Hall on Saturdays from 6:30 to 7:30 P.M.<sup>252</sup>

---

<sup>249</sup> "News of TV and Radio," *New York Times*, 27 January 1952, sec. 2, p. 11, col. 6.

<sup>250</sup> James Nelson to Jacob Evans, 28 October 1952, NBC Archives, box 372, folder 9; Gould, "Radio and Television," *New York Times*, 27 October 1952, p. 35, col. 2.

<sup>251</sup> "Victory at Sea" can be viewed at the Museum of Television and Radio, New York, and in commercial videos.

<sup>252</sup> "N.B.C. Concert on Nov. 1," *New York Times*, 9 October 1952, p. 39, col. 3.

Toscanini opened his fifteenth season with the NBC Symphony on 1 November 1952 with Brahms's Third Symphony and Strauss's *Till Eulenspiegel*. As in the previous year, Toscanini and the orchestra recorded the evening's works on the Tuesday following. Daniel Guilet was now concertmaster; the orchestra sounded as sharp as ever.<sup>253</sup>

Most of Toscanini's programs were ordinary: Beethoven, Wagner and Verdi on 8 November; Bach/Respighi and Saint-Saëns's Third Symphony on 15 November. On 22 November, however, he conducted the complete second act of Gluck's *Orfeo et Eurydice*, with Barbara Gibson, soprano, and Nan Merriman with the Robert Shaw Chorale.

Cantelli then took over, conducting Schumann's Fourth Symphony, the overture to Weber's *Euryanthe*, Paul Creston's *Two Choric Dances*, and the world première of *Procession* composed by NBC Symphony first cellist Frank Miller. Highlights from Cantelli's series of six concerts included Vivaldi's Concerto for Two Violins with Guilet and Remo Bolognini on 6 December, Stravinsky's *Jeux des cartes* on 20 December, and Benjamin Britten's *Sinfonia da Requiem* on 3 January 1953. "For a contemporary work," wrote Ross Parmenter of the Britten, "it received unusually enthusiastic applause from the audience."<sup>254</sup>

Toscanini returned on 10 January 1953 to conduct Berlioz's *Roman Carnival* Overture and Tchaikovsky's *Manfred* Symphony. "Mr. Toscanini has conducted [the *Manfred* Symphony] in the past," wrote Harold Schonberg guardedly; "he is one of the few who seems to have faith in the work." Toscanini conducted six concerts in all in January and February, including performances of the Martucci

---

<sup>253</sup> Mischakoff had been appointed concertmaster of the Detroit Symphony.

<sup>254</sup> Lewis, *Guido Cantelli*, p. 145; Parmenter, "Cantelli Conducts Wagner Overture," *New York Times*, 4 January 1953, p. 30, col. 1.

piano concerto with Mieczyslaw Horszowski on 17 January and an all-Debussy concert on 14 February.<sup>255</sup>

Cantelli conducted two more concerts with the NBC Symphony that winter. The first, on 21 February, included the overture to Rossini's *La si ge de Corinthe* and Tchaikovsky's Sixth Symphony. The second, on 28 February, was a benefit for flood victims in the Netherlands. It marked the end of five seasons' association between Cantelli and the orchestra; he acknowledged this by repeating his first concert (15 January 1949): Haydn's Symphony No. 93 and Hindemith's *Mathis der Maler*. Feelings of respect and admiration between conductor and orchestra were mutual. The *New York Times* reported:

The rousing climax of the Hindemith work brought salvos of applause and when Mr. Cantelli returned to the stage for his first acknowledgment of the plaudits the men of the orchestra joined in the applause and then paid him the further honor of refusing to rise to share it.<sup>256</sup>

Toscanini opened his final set with an all-Wagner concert on 7 March. Although there were hints his performances were beginning to lose their polish, he still captivated audience and critics alike. Harold Schonberg wrote:

The net result was an hour of intense, magnificent music-making. Perhaps a section or two was a little rough; it did not matter. What came across was Mr. Toscanini's incredible vitality, his still inimitable sense of balance, his ability to draw the suavest of sounds from the strings and the richest from the brass.<sup>257</sup>

---

<sup>255</sup> Schonberg, "Toscanini Returns on N.B.C. Program," *New York Times*, 11 January 1953, p. 87, col. 6; "Toscanini Leads Work By Dvorak," by Ross Parmenter, *New York Times*, 1 February 1953, p. 79, col. 2. On 19 January Toscanini and the NBC Symphony recorded Beethoven's *Egmont* Overture, Berlioz's *Roman Carnival* Overture and Rossini's *William Tell* Overture; a week later, Haydn's "Surprise" Symphony and the Mussorgsky-Ravel *Pictures at an Exhibition*; on 9 February, they recorded Schubert's Ninth Symphony, and on Tuesday, 17 February, they recorded Brahms's Hungarian Dances nos. 1, 17, 20, and 21, arr. Dvořák (Burford, *A Select Discography*).

<sup>256</sup> Lewis, *Guido Cantelli*, p. 145; "N.B.C. Gives Benefit," *New York Times*, 1 March 1953, p. 83, col. 3.

<sup>257</sup> Schonberg, "Toscanini Conducts All-Wagner Program," *New York Times*, 8 March 1953, p. 85, col. 3; the Respighi is reissued in the Arturo Toscanini Collection, vol. 32, BMG 60262-2-RG.

Toscanini's next concert included Respighi's *Pini di Roma*, Smetana's *Moldau* and, for the first time in his career, Schubert's Fifth Symphony. That he was willing to learn a new work so late in his life, as he approached his eighty-sixth birthday, is remarkable. Once again, Harry Glantz used an off-stage TV monitor to find his cue in *Pini di Roma*.<sup>258</sup>

On 21 March Toscanini conducted Cherubini's *Anacréon* Overture, Mozart's Symphony No. 40, and Tchaikovsky's *Romeo and Juliet* Fantasy-Overture. The Mozart, wrote John Briggs of the *Times*, was played with admirable precision, "both moving and meticulous."<sup>259</sup>

The final concert of Toscanini's series was, as usual, a benefit, this time for the Hospitalized Veterans Music Service and Artists Veterans Hospital Programs. The work was the *Missa solemnis* with the Robert Shaw Chorale; Lois Marshall, soprano; Nan Merriman, mezzo-soprano; Eugene Conley, tenor; and Jerome Hines, bass. An early curtain time gave the performance a run from 5:45 P.M. to 7:30. The following Monday, they recorded the work at Carnegie Hall.<sup>260</sup> Milton Katims later recalled the intensity of this broadcast, yet another example of the profound effect Toscanini still had on his listeners:

I went into the control room during this broadcast. Don Gillis, the producer of the N.B.C. Symphony was wiping the moisture from his glasses. I walked up to the second balcony, and sat down in one of the few available seats. The girl next to me was sitting so far forward on her chair that her program keeps slipping off her

---

<sup>258</sup> Harold C. Schonberg, "Toscanini Leads Schubert's Fifth," *New York Times*, 15 March 1953, p. 90, col. 3. The Schubert and the Respighi were recorded the following Tuesday, 17 March.

<sup>259</sup> J. B., "'Anacreon' Is Played on Program of N.B.C.," *New York Times*, 22 March 1953, p. 74, col. 4.

<sup>260</sup> Downes, "Toscanini Leads 'Missa Solemnis,'" *New York Times*, 29 March 1953, p. 83, col. 3; LaPrade to Chotzinoff, 17 December 1952, NBC Archives, box 349, folder 8; Burford, *A Select Discography*; reissued in the Arturo Toscanini Collection, vol. 61, BMG 60272-2-RG.

lap. She wasn't aware of anything but Toscanini and Beethoven, and the tears were rolling down her cheeks.<sup>261</sup>

The first three conductors scheduled for the Spring and Summer Series were all orchestra members: Milton Katims for the entire Spring Series (4, 11, 18, 25 April and 2 May); violist Frank Brieff at the beginning of the Summer (9, 16 May), and Frank Miller after a two-week vacation at the end of May (6, 13 June). As usual, the concerts moved to the Belasco Theatre, but this year there was an audience present. Katims's opening concert on 4 April included Ravel's *Le Tombeau de Couperin*, with a reduced orchestra; Schumann's First Symphony; and the first American performance of Joseph Wagner's *Northern Saga*. His second concert was an all-American program dedicated to the National Federation of Music Clubs, then holding its twenty-seventh biennial convention in New York City. On the program were two movements from Ernest Bloch's *Concerto Grosso*, Samuel Barber's *Essay No. 1* (premiered by Toscanini and the NBC Symphony more than a decade earlier), Aaron Copland's *Appalachian Spring*, and the *Jubilee*, the first movement from George Chadwick's *Symphonic Sketches*. On 18 April Katims conducted the New York Music Critics Circle Awards Concert for the second year in a row: Mozart's "Jupiter" Symphony, and Alexei Haieff's Piano Concerto, selected by the Circle as the best new orchestral composition introduced in New York that year. It had been commissioned by pianist Leo Smit, who played the solo part. Howard Taubman, chairman of the Circle, gave the intermission talk. Ross Parmenter reports on the enthusiastic reception:

Mr. Smit and the orchestra under Mr. Katims gave the strong, driving concerto a vigorous and well-coordinated performance that exhilarated the audience by its physical vitality. The applause was enthusiastic, with the men of the orchestra

---

<sup>261</sup> Katims, "Portrait of an Amazing Man," *New York Times*, 9 November 1953, sec. 6, p. 8.

joining heartily. One who clapped with especial pride was the pianist's father, Kolman Smit, a member of the second violin section.<sup>262</sup>

The last two concerts of the spring series, on 25 April and 2 May, included a Vivaldi Concerto and Tchaikovsky's Fourth Symphony at the first concert, and Schubert's Second Symphony, William Steinberg's arrangement of C. P. E. Bach's Concerto in D Major and Rossini's *Semiramide* Overture at the second.<sup>263</sup>

Conductors for the last NBC Summer Symphony series were, in order: Frank Brieff, Walter Hendl, Don Gillis, Walter Ducloux, Skitch Henderson, Richard Korn, Paul Strauss, Robert Lawrence, Frank Miller, Wilfred Pelletier, Izler Solomon, Samuel Antek, Massimo Freccia, Peter Herman Adler, and Jonel Perlea. Concerts of particular interest included Gillis's program of entirely his own music; Paul Strauss's debut as a symphonic conductor; Frank Miller's concert, postponed to August, when he presented his *Borodin Fantasy* for viola and orchestra, with Carleton Cooley; and another drama-music experiment by Peter Herman Adler, when all of Beethoven's incidental music to Goethe's *Egmont* was strung together with a narrative prepared by Charles Polachek and read by Ben Grauer. But for several weeks NBC presented no concert at all during the time slot, choosing instead to substitute Toscanini-NBC Symphony recordings.<sup>264</sup>

---

<sup>262</sup> "Katims Leads N.B.C. As Season Opens," *New York Times*, 5 April 1953, p. 78, col. 5; "Katims Conducts N.B.C.," *New York Times*, 12 April 1953, p. 86, col. 5, and Parmenter, "N.B.C. Orchestra Plays Award Work," *New York Times*, 19 April 1953, p. 86, col. 3.

<sup>263</sup> Ross Parmenter, "N.B.C. Group Plays Vivaldi's Concerto," *New York Times*, 26 April 1953, p. 85, col. 7; "Katims Ends N.B.C. Stint," *New York Times*, 3 May 1953, p. 55, col. 4.

<sup>264</sup> J. B., "Brieff Conductor of N.B.C. Symphony," *New York Times*, 10 May 1953, p. 86, col. 4; J.B., "Brieff Conducts Sibelius' Seventh," *New York Times*, 17 May 1953, p. 86, col. 1; Ross Parmenter, "Hendl Leads N.B.C. As Concerts Resume," *New York Times*, 7 June 1953, p. 64, col. 1. Schonberg wrote of Gillis's compositions: "Mr. Gillis' jazzy style devolves largely upon previous workers such as Gershwin, Grofé & Co. He has little to say, but says it at great length and very loudly. He definitely does not see infinity in a grain of sand" (Harold C. Schonberg, "Percussionists Busy For Gillis On N.B.C.," *New York Times*, 21 June 1953, p. 84, col. 20). Parmenter wrote of Paul Strauss's debut as a symphonic conductor: "The studio audience was approving in its applause and, what is more telling, the members of the virtuoso orchestra were,



The most significant project at NBC beyond the weekly symphony concerts was Chotzinoff's television opera. Peter Herman Adler was once again the musical and artistic director, Chotzinoff the producer. The operas were still scheduled on Sundays, approximately a month apart. Chotzinoff became concerned, however,

... over the conflict between the NBC Opera schedule and the schedule of "Victory at Sea." He feels that the interruption of the "Victory at Sea" program to permit the Opera program to go on the air will incur bad audience relations for the Opera program, and he wonders whether or not a different time can be found for the operas that will not conflict with so popular and important a program as "Victory at Sea."<sup>265</sup>

The six operas for 1952–53 were: the American première of Britten's *Billy Budd* (Sunday, 19 October, 2:30–4:00 P.M.); the first performance of the first revised version of Bernstein's *Trouble in Tahiti*, directed by the composer (Sunday, 16 November, 3:00 P.M.); Menotti's ever-popular *Amahl and the Night Visitors* on Christmas Day; the world première of Martinů's *The Marriage* (Saturday, 7 February, 5:00 P.M.); Puccini's *Suor Angelica* (7 March, same time); and Strauss's *Der Rosenkavalier* (25 April and 2 May, at 4:30 and 5:00, respectively).<sup>266</sup>

---

too" (Parmenter, "Paul Strauss Bows as N.B.C. Conductor," *New York Times*, 20 July 1953, p. 13, col. 7). He was less gracious regarding Miller's composition the following week, however: "The Fantasy won applause from the symphony players as well as from the audience, but it was hardly a work of original inspiration. It suggested a rather elaborate version of music that might be played in a Russian gypsy restaurant" (Parmenter, "Miller, N.B.C. 'Cellist, Conducts at Concert," *New York Times*, 10 August 1953, p. 20, col. 50). Other reviews that summer included: "J.B., Solomon on Podium Again," *New York Times*, 14 September 1953, p. 23, col. 1 and Parmenter, "N.B.C. Orchestra Performs 'Egmont'," *New York Times*, 11 October 1953, p. 87, col. 3.

The Adler production of Beethoven's *Egmont* took place in Studio 6-A and included soprano Ann Ayars, paid the AFTRA minimum of \$45.20 for her work (Chotzinoff to Mitchell Benson, 30 September 1953, NBC Archives, box 370, folder 11).

<sup>265</sup> Charles Polachek to Carl M. Stanton, 28 November 1952, NBC Archives, box 372, folder 9; the change was made later: Stanton to Polachek, 9 January 1953, *op cit.* Also: "Samuel Chotzinoff; NBC's General Music Director Will Again Produce 1952–53 Series of the 'NBC Television Opera Theatre'," NBC Biography release for NBC-TV Audience Promotion, NBC Archives, box 137, folder 34.

<sup>266</sup> "NBC-TV Opera Theatre to Offer Eight Presentations" and "NBC-TV Operas To Be Presented Saturday Afternoons," NBC Press Releases, 4 September 1952 and 9 January 1953, NBC Archives, box 373, folder 2; Charles Polachek to Carl M. Stanton, re. TV Opera Studio — April,

*Billy Budd* proved so popular that Chotzinoff hoped to repeat it in January. "There has been a large demand for the repetition of 'Billy Budd'," he wrote to NBC-TV's Charles C. Barry in November, "I cannot understand why you object to it." Barry explained that there was a need for substantial savings in the network's program budget and therefore he could not possibly comply.<sup>267</sup> The operas were unsponsored, and their future was decidedly insecure. This is demonstrated by a letter from Chotzinoff to the critic Olin Downes, thanking him for his favorable review of *Billy Budd*:

Your review aside from pleasing me and the cast, and all who were involved in the production, made a tremendous impression on the POWERS-THAT-BE. Since these productions cost a great deal of money and go unsponsored, the "Powers" find justification only in the recognition by the public and especially the press. In other words, this is their pay-off, so I cannot even begin to tell you what encouragement you have given our opera project. . . . If we are successful, I think we will create a vast American public for opera in a language which they can understand.<sup>268</sup>

This of course was Chotzinoff's dream, to create nothing less than a new American art form, to revitalize opera through the new medium of television. It was shared by many at NBC. Howard Barlow said in 1951:

I envision television eventually giving whole performances of operas and concerts with all the technique now used in the opera plus a television technique. The language used will be English. We are the only country in the world that does not do operas in our own language. . . . NBC's experiment in televising operas in English is the first step in that direction.<sup>269</sup>

---

May: "ROSENKAVALIER," Parts I & II, 17 February 1953, NBC Archives, box 372, folder 9; J. B., "Puccini 'Angelica' Telecast by N.B.C.," *New York Times*, 8 March 1953, p. 85, col. 1. The first press release announced that "Menotti is searching for another Amahl since 13-year-old Chet Allen, who sang the role twice on NBC last season, is no longer a soprano." For the Strauss, the new John Gutman English translation was used; all others were made by NBC staff members.

<sup>267</sup> Charles Polachek to Carl M. Stanton, re. TV OPERA – Jan. Production, 10 November 1952; Chotzinoff to Charles Barry, 25 November 1952; Barry to Chotzinoff, 1 December 1952, NBC Archives, box 372, folder 9.

<sup>268</sup> Chotzinoff (unsigned) to Downes, 23 October 1952, NBC Archives, box 372, folder 9.

<sup>269</sup> Barlow, p. 207.

But though NBC-TV Opera Theatre had another decade or so left to run, soon, public and critical recognition would not be payment enough for the "POWERS-THAT-BE."<sup>270</sup>

Quality of programming was not much better at the radio network, shown by a letter from a disgruntled viewer to the program director of member station WRC:

Dear Sir:

Where in the name of all that is holy did you dig up that saccharin conglomeration of insipid trash that putrefies the air on Sunday afternoon.

I was minding my own business when all of a sudden into my defenseless home comes something called Sammy Kaye's Sunday Serenade. It left me with an overwhelming desire to regurgitate. The musical selections aren't too revolting, but it is the dears, darlings, sweethearts, and other such nauseating, disgusting, offensive dribble that sorely tempts me to pitch the radio out of the window. If I could be sure that it would hit the individual responsible for the mishmash I do believe I would do it.

You may be assured that it is programs such as these that drive listeners to CBS.<sup>271</sup>

Not all of this was the network's fault; there was also increased abuse of programming by the affiliated stations. Since the NBC Symphony had no national sponsor, local stations could decide whether or not to take it at all. Even those that did were not always fastidious: one listener wrote to Frank White that the NBC Symphony broadcasts on the station in Santa Paula, California, were frequently interrupted for local commercials and station announcements, cutting off the ends of some pieces and interrupting others, sometimes for several minutes.<sup>272</sup>

Commercial broadcasting had entered a new era, and the NBC Symphony was simply out of date.

---

<sup>270</sup> Howard Taubman, "TV Deaf to Good Music," *New York Times*, 11 January 1953, sec. 2, p. 7, col. 7; Barlow, p. 189.

<sup>271</sup> Teresa A. Folly to Program Director, Station WRC, 22 January 1953, NBC Archives, box 349, folder 72. See also Mr. Fineshriber, to Mr. Albert Morris, Valley Forge, Pennsylvania, 19 October 1953, NBC Archives, *ibid*.

<sup>272</sup> James M. Sharp to Frank White, 17 January 1953; Chotzinoff to Sharp, 26 January 1953, NBC Archives, box 372, folder 9.

## THE FINAL SEASON

Network executives seemed as excited as ever over the prospects for the 1953–54 season. In September David Sarnoff received a letter from a west coast advertising executive with a proposed solution to the sponsorship question:

Dear General Sarnoff:

How would you like to have The NBC Symphony fully sponsored for at least 39 weeks a year?

I'm no Houdini—but I believe I have an idea which could effect this for you. The plan would be to seek a series of individual sponsors for The NBC Symphony—one sponsor to a program. This could, I feel, open up scores of prospects who would be interested on the basis of company-sponsored public relations events. Big-name firms of American business and industry would see the value of such sponsorship not only in building prestige with their own trade, but also as a means of getting their story across to stockholders, employees and the general public. As the plan progressed, many such sponsors could probably be converted to making their night with The NBC Symphony an annual event.

If you feel this idea is worthwhile for NBC, I'd like to have first crack at discussing the possibilities with you.

NBC's William Fineshriber wrote back that "at the moment, the NBC Symphony is being seriously considered for purchase by two important clients, and we would not want to disturb that situation." And by mid-October the unbelievable had been achieved: the NBC Symphony had found a sponsor for the entire 1953–54 season: the Socony-Vacuum Oil Company, manufacturers and distributors of Mobil Oil. According to an NBC Press Release, the company had purchased the NBC Symphony broadcasts "in order to bring messages of an institutional character to the American public," in other words, advertisements for the entire company rather than a specific product, the way corporations support programming on PBS today. The concerts would be moved back to Sundays, 6:30 to 7:30 P.M., originating from Carnegie Hall.<sup>273</sup>

---

<sup>273</sup> George C. Atkinson to D. Sarnoff, 14 September 1953; Fineshriber to Atkinson, 24 September 1953; Press Release, for 12 October 1953, NBC Archives, box 584, folder 33. More

In April 1953 Toscanini agreed to return to NBC, then immediately regretted it, according to Harvey Sachs. Toscanini wrote, "The American public will again have to have the patience to put up with having an old man of 86 before its eyes." Before end of the summer, Toscanini had decided that this coming season would be his last.<sup>274</sup>

The organization of this season was the same as before: Toscanini's concerts would be divided into three groups, broken up by appearances by Cantelli. There is little evidence that NBC considered telecasting the concerts, so the days of Toscanini and the NBC Symphony on television had come to an end.<sup>275</sup>

One interesting footnote to the story of Toscanini and television occurred in the summer before the season began. David Sarnoff received a letter from a listener in Michigan who suggested that NBC use simulcast technology to create a rudimentary stereophonic effect for the NBC Symphony broadcasts. If NBC were to use the aural part of the television transmission for one channel and the AM signal for the other, NBC could claim to be the first to offer network binaural programs. "Binaural would come out of the laboratory and hi-fi regions," wrote the listener, "and be available to virtually *every* home with a radio and a television set." The problem, of course, was that not everybody owned both a radio and a television, and NBC was skeptical that those who did would be willing to rearrange

---

than two years previously, Chotzinoff had written, "In these Times of high corporation taxes I think we stand a better chance of sponsorship [for the NBC Symphony] than we did hitherto." It is probable that Socony-Vacuum was taking advantage an income-tax write-off in sponsoring the orchestra (Chotzinoff to Denny, 21 February 1951, NBC Archives, box 372, folder 8).

<sup>274</sup> "Toscanini to Lead N.B.C. Series Again," *New York Times*, 22 April 1953, p. 43, col. 6; Sachs, pp. 307, 305; "Toscanini Says Concerts This Winter Will Be 'Last'," *New York Times*, 1 October 1953, p. 34, col. 3.

<sup>275</sup> NBC-TV Opera, however, planned several simulcasts including *Le Nozze di Figaro* in February (Chotzinoff to Joseph V. Heffernan, 16 June 1953; Polachek to John Royal, 9 October 1953, NBC Archives, box 372, folder 9; Davidson Taylor to Fineshriber, 29 January 1954, NBC Archives, box 582, folder 33).

their furniture for a single program. Stereo was just around the corner, but unfortunately, Toscanini would just barely miss it.<sup>276</sup>

There were grand plans for this season: all-Sibelius, all-Mendelssohn and all-Wagner programs; Kodály's *Psalmus Hungaricus*, and a two-part concert performance of *Un ballo in maschera*. NBC made an extra promotion effort that fall, as well—perhaps already knowing this would be their last season. NBC's Thaine Engle sent letters to the promotion managers of the NBC affiliates with instructions for radio promotional advertisements for the series and a note to be sent to all schools and university music departments reminding them of Toscanini's return. On 8 November NBC bought a full-page ad in the *New York Times* to advertise the opening broadcast.<sup>277</sup> With the sponsor getting seventy percent of the house, NBC could no longer distribute tickets as a promotional device, however. Even John Royal, who had been given a box at every concert since the beginning of the Toscanini association, was denied his request for a complementary ticket.<sup>278</sup> Among those who were invited to the inaugural concert were Dag Hammarskjöld, Secretary General of the United Nations; Henry Cabot Lodge, Permanent Representative to the United Nations; George Keith Funston, president of the New

---

<sup>276</sup> Lloyd Loring to D. Sarnoff, July 1953; O. B. Hanson to Sarnoff, 21 July 1953, NBC Archives, box 370, folder 11.

<sup>277</sup> "Toscanini, Opening NBC Symphony Season Nov. 7, To Conduct 14 Concerts During 1953–54," NBC Press Release, 10 September 1953, NBC Archives, box 584, folder 33; Engle to Promotion Manager, 30 October 1953, NBC Archives, box 137, folder 35; *New York Times*, 8 November 1953. This ad also contributed to NBC's promotional campaign for its radio network in general, which was featured in full-page ads on other dates (see for example 4 October 1953, sec. 2, p. 14). CBS launched a similar campaign in 1954 to boost sagging radio sales.

<sup>278</sup> Royal to Fineshriber, 15 October; Fineshriber to Royal, 16 October; Peter M. Tintle to Fineshriber, 19 October; Agnes R. Sullivan to Mr. James Gaines, re. Toscanini Tickets, 14 October 1953, NBC Archives, box 584, folder 33. NBC's E. O. Feeney explained the situation: "Unfortunately, tickets will not be available for employees for their own personal use, and the relatively few tickets under the control of Guest Relations can be used only for top priority business contacts, particularly those who are in a position to direct business to us" (E. O. Feeney to Broadcast Ticket Contacts, re. Symphony Tickets, 27 October 1953, *ibid.*).

York Stock Exchange; General MacArthur; John D. Rockefeller Jr.; Frank Lloyd Wright; Marlene Dietrich; Franklin D. Roosevelt, Jr.; and the presidents of McGraw Hill Publishing, United Press, and the Associated Press.<sup>279</sup>

The first sponsored season of the NBC Symphony since General Motors had returned to peacetime production after World War II was scheduled to begin on 8 November. Toscanini suddenly came down with the flu just a few days before, however, and was ordered by his physician to rest for two weeks. It was too late to cancel the full-page ads in the newspapers. Toscanini invited Pierre Monteux as a substitute for him. Toscanini had planned to conduct Beethoven's second *Leonore* Overture and Strauss's *Don Quixote* with Frank Miller and Carleton Cooley; Monteux decided on the third *Leonore* Overture and Brahms's Second. Fineshriber wrote Sarnoff that the hall was 90 percent filled, the audience extremely enthusiastic and, most important to NBC, that Socony-Vacuum had received several commendations from members of its Board of Directors. The sponsor, not surprisingly, was worried about Toscanini's health. Fineshriber continued:

I have asked Mr. Chotzinoff to canvass the situation concerning top name guest conductors' availability so that we may be prepared in the event that the Maestro does not return as soon as expected. This, of course, will be done quietly, but I think we must know where we stand and be prepared for any eventuality. I believe the Socony Vacuum is so far committed already that they would find it very difficult to withdraw from the broadcast series, and we must be ready to give them the highest quality performance.

Monteux's second concert included Beethoven's *Creatures of Prometheus* Overture and Seventh Symphony. "It was a performance of great distinction," wrote Briggs of the *New York Times*.<sup>280</sup>

---

<sup>279</sup> NBC Archives, box 584, folder 33.

<sup>280</sup> "Suggested TWX to All Radio Affiliates for Immediate Transmission," from Fineshriber, NBC Archives, box 584, folder 33; "Toscanini Has Flu; Monteux Filling In," *New York Times*, 6 November 1953, p. 24, col. 4; J.B., "Monteux Conducts Beethoven Works," *New York Times*, 16 November 1953, p. 32, col. 4.

Toscanini finally returned to the podium for his last season on 22 November 1953, conducting Brahms's "Tragic" Overture and the *Don Quixote* with Miller and Cooley that he had planned for his canceled first concert. Olin Downes, as usual, was full of praise for Toscanini's performance; he chastised the sponsor, however, for delivering an intermission speech for the studio and radio audience that had nothing whatsoever to do with the music:

We refer to the unfortunately planned speech of the announcer, in a few brief minutes of intermission between the two musical performances, who told an audience come there for great music of the adventures and prospectives of the concert's sponsor, the Socony-Vacuum Oil Company, in extending its business in Canada. Nothing could have been more poorly timed or less apropos of a concert of noble music, given by one of the greatest conductors the world has known. . . .

And furthermore: this music needs explanation of its story. . . .

These are among the matters about which a few words would have sufficed the audience. It would have been of far more interest to the listeners than the prospecting attitudes of the sponsor, who could have found more appropriate and effective ways than the crude methods pursued yesterday.<sup>281</sup>

Downes's attack on the sponsor of the NBC Symphony broadcast exemplifies the bias of most Toscanini partisans: adoration of the Maestro coupled with an innocent disregard for economics. The fact that the network could not afford to maintain the orchestra without such support, they felt, was no excuse for violating the sanctuary of the concert hall. Not every listener ignored the problem of who should bear the costs of the symphony, fortunately. A listener named Charles Stewart responded in a letter to the *Times*:

However ironical it maybe that the wealthiest nation in the world can afford to subsidize the arts only during periods of financial depression, there seems little reason to suppose that this attitude will change in the foreseeable future. Until such time we must rely on the great corporations, using opera and concerts as an advertising medium, to bring good music into the homes of the American people.

I believe Mr. Downes would be the first to agree that the disappearance of the regular broadcasts of the Metropolitan Opera, the New York Philharmonic

---

<sup>281</sup> Downes, "Toscanini Returns to Concert Podium," *New York Times*, 23 November 1953, p. 32, col. 1. The commercials were given over PA to those attending the concert in Carnegie Hall as well (Ernest LaPrade to Mr. Don Gillis, re. NBC SYMPHONY-PA AT CARNEGIE HALL, 25 November 1953, NBC Archives, box 584, folder 33).



and the N.B.C. Symphony would set back the popular appreciation of good music in America by at least several decades. Yet such a course is by no means a mere phantom if these advertisers allow themselves to be disturbed by such a criticism as he penned.

I for one could find nothing that was offensive or in bad taste about the commercial as it was handled at that concert. So far as I could note, it broke precedent in only two respects: it was brief, and—it was interesting!<sup>282</sup>

Toscanini's second concert on 29 November featured the prelude to Act III of *Tannhäuser* and Berlioz's *Harold in Italy* with Carleton Cooley, originally planned for two weeks previous. On 6 December he conducted an all-Beethoven concert, with the *Coriolan* Overture and the "Eroica" Symphony. On the 13th there was Franck's *Les Éolides*, the Weber-Berlioz *Invitation to the Dance*, and Mendelssohn's "Reformation" Symphony.

Cantelli's first concert 20 December 1953 was a mixed bag: the overture to Samuel Barber's *School for Scandal*, Bruno Bettinelli's "Invention for Strings," Debussy's music from *Le martyre de Saint-Sébastien*, and Ravel's *Daphnis et Chloé* Suite No. 2. The next week he conducted the Largo from Handel's *Xerxes*, arranged by Bernadino Molinari, and Schubert's Ninth. Harold Schonberg wrote:

There were . . . things to admire in his interpretation—his fine control and precision, the admirable organization, the unbounded energy.

Nevertheless, there is room for development in Mr. Cantelli's reading. He followed Toscanini's ideas about the tempo of the second movement, which emerged in a debatably fast manner. . . .

It might be added that the N.B.C. Symphony sounded, as it generally does under Mr. Cantelli's baton, like the great assembly of virtuoso players it is.<sup>283</sup>

Cantelli's concert on 3 January 1954 featured three pieces by Frescobaldi as arranged for orchestra by Ghedini, and the Franck D-Minor Symphony, the latter becoming a kind of Cantelli trademark. His last concert included Beethoven's First,

---

<sup>282</sup> "Commercials During Concert," Letter to the Editor, *New York Times*, 11 December 1953, p. 30, col. 6.

<sup>283</sup> Schonberg, "Cantelli Applies New Notions in Reading of Schubert's No. 7 With N.B.C. Orchestra," *New York Times*, 28 December 1953, p. 15, col. 4.

the suite from de Falla's *Three-Cornered Hat* and Casella's *Paganiniana*. On 6 January the NBC Symphony also provided the music at a dinner-concert of the American Fund for Israel Institutions, to raise funds for the construction of a building for the Tel Aviv Cultural Center. One of the major tenants of the building would be the Israel Philharmonic Orchestra. Milton Katims conducted the orchestra with soloists Gregor Piatigorsky, ballerina Alicia Markova, and Nathan Milstein.<sup>284</sup>

Toscanini now returned for the biggest event of the season, a concert performance of *Un ballo in maschera*, given on 17 and 24 January 1954. He had engaged some of his favorite singers: Jan Peerce, Robert Merrill, Herva Nelli, Nicola Moscona, along with Claramae Turner, Virginia Haskins, George Cehanovsky, Norman Scott, John Carmen Rossi, and the Robert Shaw Chorale, with coaching by Dick Marzollo. Much to the relief of Olin Downes, Socony-Vacuum decided to forego its commercial announcement so that the story line could go uninterrupted.<sup>285</sup>

Cantelli returned for his final concerts on 31 January, conducting Haydn's Symphony No. 88, Hindemith's *Concert Music for Strings and Brass* and Wagner's *Rienzi* Overture. The next week he presented Gabrieli's *Aria della battaglia* as arranged by Ghedini; Mozart's Divertimento, K. 287, and Ravel's *La Valse*. His third concert included the overture to Rossini's *La Cenerentola* and

---

<sup>284</sup> Lewis, *Guido Cantelli*, p. 146; Harold C. Schonberg, "Cantelli Conducts 'Paganiniana' Work," *New York Times*, 11 January 1954, p. 20, col. 2; "\$250,000 Is Given Tel Aviv Center," *New York Times*, 7 January 1954, p. 10, col. 4.

<sup>285</sup> Downes, "Toscanini Completes Verdi Opera In Broadcast of N.B.C. Symphony," *New York Times*, 25 January 1954, p. 15, col. 4.

Tchaikovsky's Fourth, and his final concert, Stravinsky's *Chant du rossignol* and Beethoven's Fifth.<sup>286</sup>

Toscanini's last set began on 28 February with a performance of Mendelssohn's "Italian" Symphony, Strauss's *Don Juan*, and Weber's *Oberon* Overture. The following week, he conducted his last all-Beethoven concert, with the *Leonore* Overture No. 2 and the "Pastoral" Symphony. On 14 March, he presented the same Vivaldi Concerto Grosso, in D Minor, that had been on his very first program with the NBC Symphony in 1937, Verdi's *Te Deum* with Nicola Moscona, the Robert Shaw Chorale and Columbus Boychoir, and the prologue to Boito's *Mefistofele*. He was thought to be at the peak of his abilities.<sup>287</sup>

In fact, Toscanini was close to exhausting his apparently limitless resources. On 14 March, Walter Toscanini told Ernest LaPrade "that his father was very tired and felt that he could not face the prospect of conducting concerts on three successive Sundays," and that he wished to be relieved of 28 March concert, recommending Charles Munch to replace him. NBC offered the following public explanation:

Two years ago Arturo Toscanini invited Charles Munch, conductor of the Boston Symphony Orchestra, to direct one of the regular winter concerts of the NBC Symphony Orchestra. Unfortunately, Mr. Munch fell ill and was obliged to postpone indefinitely his acceptance of Maestro Toscanini's invitation.

The postponed engagement is now to take place, at Maestro Toscanini's express wish, on Sunday, March 28, when Mr. Munch will conduct the NBC musicians in their usual broadcast concert, from 6:30 to 7:30 P.M., EST, under the sponsorship of the Socony-Vacuum Oil Company. Maestro Toscanini will return to conduct the final concert of the season on Sunday, April 4.<sup>288</sup>

---

<sup>286</sup> Lewis, *Guido Cantelli*, p. 146; Schonberg, "Cantelli Conducts N.B.C. in 3 Works," *New York Times*, 8 February 1954, p. 18, col. 2; Schonberg, "Cantelli on Podium," *New York Times*, 22 February 1954, p. 14, col. 6.

<sup>287</sup> Marek, p. 272.

<sup>288</sup> LaPrade to Mr. Floyd Holm, Compton Advertising, Inc., 15 March 1954, NBC Archives, box 584, folder 33.

Toscanini could finally see the end of his career was approaching. Although the audience at his penultimate concert on 21 March was as enthusiastic as ever, trained listeners could tell something was amiss. On the program were the overture to Rossini's *Barber of Seville* and Tchaikovsky's Sixth. Ross Parmenter wrote:

At the conclusion of the hour-long broadcast program, the huge audience rose to its feet and added cheers to its applause. And certainly there were many impressive moments and many beautiful details, but as a whole it was not as successful as some of the concerts Mr. Toscanini has conducted.

Everything was so carefully and so rigidly controlled that one felt Mr. Toscanini was putting the music together, episode by episode, rather than infusing it with the breath of life. In the finale of Tchaikovsky, though, there was no disguising how deeply the conductor felt about its tragic contents.<sup>289</sup>

One of the NBC musicians told Haggin that Toscanini "was all there during the rehearsal, but not in the performance." Marek remarks that, "It was an old man's *Pathétique*." There was a letter of resignation, written for him by the NBC staff, on his desk.<sup>290</sup>

So it was that Charles Munch finally got his chance to conduct the NBC Symphony, a week before the magic ensemble summarily collapsed. He chose an all-French concert: Debussy's *Ibéria*, Ravel's *Le Tombeau de Couperin* and Roussel's *Bacchus et Ariane*, Second Suite. "All of these are virtuoso pieces for orchestra," wrote Harold Schonberg:

Mr. Munch appeared to have a fine time sporting with this coat of orchestral colors. There was a real quality to his work—firm control, rhythmic propulsion, nuance and a clear shaping of the melodic elements. The orchestra responded superbly to his beat, charging down the home-stretch of "Bacchus et Ariane" like thoroughbreds in perfect form.<sup>291</sup>

---

<sup>289</sup> Parmenter, "Toscanini Leads N.B.C.," *New York Times*, 22 March 1954, p. 22, col. 1.

<sup>290</sup> Haggin, *Conversations with Toscanini*, p. 136; Marek, p. 273; p. 274; Sachs, 306–09.

<sup>291</sup> Schonberg, "Munch Leads N.B.C. in French Program," *New York Times*, 29 March 1954, p. 23, col. 3.

And now, we arrive at the final broadcast of the NBC Symphony Orchestra, a performance shrouded in myth and mystery. It was an all-Wagner program on 4 April 1954, with the prelude to Act I of *Lohengrin*, the *Forest Murmurs* from *Siegfried*, the *Dawn and Siegfried's Rhine Journey* from *Götterdämmerung*, the Overture and *Bacchanale* from *Tannhäuser*, and the prelude to Act I of *Die Meistersinger*. Haggin attended all the rehearsals for this concert:

At the first one, on Thursday afternoon, Toscanini began with the Prelude to *Lohengrin*, and announced: "I will conduct *alla breve*"—meaning a slow two to the measure instead of the usual four. It will be recalled that he had done something similar in the Prelude to *Parsifal* four years earlier, beating instead of the usual eight to the measure a slow four with sustained power that had filled out the intervals of time in exciting fashion. A member of the orchestra had exclaimed on that occasion that nobody but Toscanini could have done this; but now at the rehearsal of the *Lohengrin* Prelude it became evident that even Toscanini no longer could do it: after a few measures there was discord and confusion, the playing stopped, and I heard an apprehensive murmur go through the orchestra. . . .

When, some time later, I asked a musician in the orchestra about the breakdowns, he explained: "He didn't beat a two-to-the-measure that we could follow; and he himself began to follow our playing in four to the measure—which threw us off completely."

The Friday rehearsal was better, but on Saturday, there were more problems. To compound the embarrassment, this rehearsal had been opened to the public owing to the high demand for tickets. Haggin continues:

Power was all there again in the performances of the *Lohengrin* Prelude, the *Forest Murmurs* from *Siegfried*, and the *Götterdämmerung* piece as far as Toscanini got in it. My notes record his stopping at one point in the *Dawn* portion and shouting: "Staccato! Staccato! *Ignorante, tutti!*" And they record his stopping in a fury at the point where the trouble with the kettledrum had occurred two days before. While Toscanini raged I heard Frank Miller call out to the timpanist: "Make it thirteen measures' rest instead of twelve." Twelve was right, and the timpanist had waited that number of measures; but Toscanini mistakenly thought that it should be one more; and Miller was telling the timpanist to do what would seem right to Toscanini. "*È vergogna! Vergogna!*" ["It's a shame! A shame"] he shouted. And when the passage was repeated, as he thought, correctly, he stopped again and exclaimed: "*Finalmente!*" Then, in bitter anger: "*L'ultima prova!*" ["The last rehearsal!"]

Toscanini left the stage without completing the rehearsal, then barricaded himself in his dressing room and refused to come out.<sup>292</sup> The next day, he was in a “terrible state:”

Those close to him thought he would not appear to conduct his farewell. N.B.C. made alternative plans to put on the air a program of recordings by Toscanini and to have the N.B.C. Symphony led by Erich Leinsdorf, conductor of the Rochester Philharmonic, for the invited audience in Carnegie Hall. But by mid-afternoon the storm signals were lowered, and at concert time the maestro was there to do his duty.<sup>293</sup>

As it turned out Guido Cantelli played a pivotal role at the final concert:

When Toscanini conducted this work [*Tannhäuser*] at the concert on the following day, everything went well until the Bacchanale section. Here, the music seemed to go out of control: Toscanini just gave up conducting. Standing, as if in a trance he appeared to fight to recall his place in the score, at that moment erased from his memory. For about thirty seconds the performance fell to pieces. Cellist Frank Miller tried in desperation to conduct, then, dramatically, Toscanini pulled himself together, bringing the work to its conclusion. Hardly waiting for the applause, Toscanini then plunged straight into the *Meistersinger* prelude, walking off the platform at the end, never to return.

For those in Carnegie Hall, the drama on stage appeared as one of those mishaps that can occur in the course of any concert but, via the radio, it must have sounded as if an unspeakable tragedy had taken place. As the performance fell to pieces, listeners heard the voice of Ben Grauer—regular presenter of the NBC Symphony broadcasts—explaining that technical difficulties necessitated an interruption of the relay. The broadcast faded, and listeners heard the opening bars of Brahms’s First Symphony, conducted by Toscanini. Hardly had these sounded, when they too were faded, and the live relay continued.

Confusion surrounds these desperate minutes, with conflicting accounts from those who were present. Cantelli appears to have been back stage. Bursting in, he told Don Gillis, the producer, “Take him off, it’s a disaster.” Against his better judgment, Gillis had the broadcast faded and the record substituted—a turntable being kept ready for such an emergency. By this time Toscanini had already recovered and Cantelli had not in fact prevented the bad parts being relayed, he had only aggravated the situation. In the heat of the moment, could Guido have forgotten this was also a public concert and thought only of the radio audience? By imposing his will on the broadcasters, he made a terrible mistake. If indeed, it had been the tragedy he feared, Cantelli should have rushed on stage, where he could have rendered assistance to his ailing friend. But faced with such a predicament, who could blame him for the action he took.<sup>294</sup>

---

<sup>292</sup> Haggin, *Conversations with Toscanini*, p. 136–37, 138; Lewis, pp. 64–65; Sachs, p. 308.

<sup>293</sup> Taubman, “Toscanini Quits Symphony, May Close 68-year Career,” *New York Times*, 5 April 1954, p. 1, col. 3.

<sup>294</sup> Lewis, pp. 65–67.

Taubman's version of the story includes yet another detail:

As if to make sure that he would not have to face an ovation, he stepped off the podium as the last chord of "Die Meistersinger" Overture sounded. He let his baton slip from his hand. A member of the orchestra leaned forward, picked it up and handed it to him. He took it indifferently and slowly walked off.

The audience remained in the hall, applauding loudly for many minutes. The maestro did not return. Finally, the lights were turned up and the orchestra members started to file off the stage. There was a renewed burst of applause, but to no avail.<sup>295</sup>

Journalists had been given copies of Toscanini's letter of resignation and Sarnoff's reply, marked "Not to be published prior to Monday morning, April 5, 1954," as they entered the studio:

March 25, 1954

My very dear David:

At this season of the year seventeen years ago you sent me an invitation to become the Musical Director of an orchestra to be created especially for me for the purpose of broadcasting symphonic music throughout the United States.

You will remember how reluctant I was to accept your invitation because I felt at that time that I was too old to start a new venture. However, you persuaded me and all of my doubts were dispelled as soon as I began rehearsing for the first broadcast of Christmas night in 1937 with the group of fine musicians whom you had chosen.

Year after year it has been a joy for me to know that the music played by the NBC Symphony Orchestra has been acclaimed by the vast radio audiences all over the United States and abroad.

And now the sad time has come when I must reluctantly lay aside my baton and say good-by to my orchestra, and in leaving I want you to know that I shall carry with me rich memories of these years of music making and heartfelt gratitude to you and the National Broadcasting Company for having made them possible.

I know that I can rely on you to express to everyone at the National Broadcasting Company who has worked with me all these years my cordial and sincere thanks.

Your friend,

Arturo  
Toscanini<sup>296</sup>

And Sarnoff's reply:

---

<sup>295</sup> Taubman, "Toscanini Quits Symphony, May Close 68-year Career," *New York Times*, 5 April 1954, p. 1, col. 3, and p. 19, col. 4. There are dozens of different accounts of what happened when Toscanini blacked out for thirteen measures, many of them apocryphal (especially Vincent Sheean, *First and Last Love*, Random House, 1956; and Chotzinoff, *Toscanini: An Intimate Portrait*). There was even one scientific article discussing Toscanini's seizure.

<sup>296</sup> Reprinted in Marek, pp. 277–78. Original copy in NBC Archives, box 166, folder 46.

March 29, 1954

Dear Maestro:

Your letter, significantly written on your Birthday, touched me deeply. I realize that after more than sixty-five years of absolute dedication to the art of music you have fully earned the right to lay down your baton. Yet I am saddened, along with millions of people in America, indeed all over the civilized world, at the thought that we shall no longer be privileged to look forward to your broadcasts and concerts which for so many years ennobled our lives. That you have made your decision at a time that finds you at the very height of your artistic powers only adds poignancy to our deprivation.

As you know, my own life has been chiefly devoted to the development of instruments of communication. But, however important these may be, they are at best only instrumentalities. Their function is only to transmit. In the final analysis they will be judged by what they transmit.

For the last seventeen years radio, television and the phonograph have done their best to transmit with the utmost fidelity your self-effacing, incomparable recreations of the great music of the past and present. And those of us who have striven to perfect these instruments feel in the highest degree rewarded for our labors. Happily, these instruments have recorded and preserved for us, and for posterity, the great music you have interpreted so faithfully and magnificently.

During these seventeen years of our intimate and happy association, I have learned from you much that is as vital in industry as it is in music. Your attitude toward your art and especially that human instrument—the orchestra—which realized your musical ideals, became an inspiration to me from the very first time I watched you at work. You proved so convincingly that in striving to attain perfection, the leader who seeks to obtain the maximum from those he leads, must demand the utmost not only from them but also from himself.

I know, dear Maestro, you will carry with you the love and gratitude of your many friends and the great multitude, unknown to you, whose lives you have enriched.

May God bless you and keep you.

Your friend,

David Sarnoff<sup>297</sup>

This may well have been the last act of an annual *pas de deux* between Toscanini and Sarnoff: Toscanini submitting a letter of resignation, and NBC officials urging him to come back. This year, however, NBC wrote the letter of resignation, and knowing his decision to be irrevocable, Toscanini kept the letter on his desk for two weeks before signing it. His unusually sloppy signature may bespeak deep emotional torment.<sup>298</sup>

---

<sup>297</sup> Ibid.

<sup>298</sup> Marek, pp. 274 and 276–77.



The earliest documentary record we have of NBC's thinking about Toscanini's end—after his “false” retirement in 1941—is from the disastrous 1950–51 season, when, interestingly, Sarnoff was not yet involved. It was Chotzinoff who addressed the strong possibility that Toscanini could not continue:

From a public relations standpoint, I think it is essential to decide the destiny of the NBC Symphony Orchestra as soon as possible. The uncertainty of the orchestra's future is keenly felt by all of the members of the orchestra; one first desk man has already contracted to go to the Chicago Symphony and many of the others are out looking for jobs. If we take too long to make a decision we may lose the nucleus of the orchestra, and should the Maestro evince an interest in coming back next season, the defection of key players would defer him from even making an effort to return.

In view of this we should lose no time in coming to a decision. There are two important factors for an affirmative decision. The first is the Maestro's return (should he express a wish to return) and secondly, the great renown of the NBC Symphony Orchestra which has grown to such proportions that it is considered by connoisseurs and the public one of the greatest, if not the greatest orchestra in America. I think that the disbanding of the NBC Symphony orchestra would create a nasty public relations problem, which even our acquisition of the Boston Symphony or the Philadelphia Orchestra, or both, would only partially palliate. . . .

By replacing our symphony with the Boston or Philadelphia, or both, we could perhaps save \$100,000 or \$150,000 a year. Both orchestras are highly acceptable to the public, and in time the protests against disbanding the NBC Symphony would die down and its replacement be wholeheartedly accepted. But whatever the decision, I think we cannot afford to lose any more time.<sup>299</sup>

It is clear that by 1951, NBC had no intention of keeping the orchestra around after Toscanini left. This is a markedly different attitude from a decade earlier, when Stokowski took over for Toscanini and the orchestra might have continued on indefinitely like that. Even though this fact was clear to at least some of the players—thus the beginnings of the exodus in 1951—it nevertheless came as a surprise three years later to many of the players that the orchestra was to be dismissed.

Indeed, Chotzinoff seems pragmatic to the point of being cavalier about the orchestra he had, after all, helped to create. His allegiance now lay instead with the

---

<sup>299</sup> Chotzinoff to Charles Denny, 21 February 1951, NBC Archives, box 372, folder 8. The first-desk player who defected to Chicago was Leonard Sharrow.

company that had employed him for the last fifteen years. It was Chotzinoff, then, who suggested replacing the NBC Symphony with the Boston Symphony, which is exactly what happened.

Rumors that the orchestra was doomed began to circulate as early as 1951. And letters poured in. "Please don't even consider disbanding the NBC Symphony," wrote Mary Baldwin of Wisconsin. "I would be lost without [the weekly broadcasts]; they are as habitual with me as is brushing my teeth or combing my hair!" Chotzinoff reassured all that "as long as Toscanini chooses to conduct, the orchestra will be there."<sup>300</sup>

Apparently Toscanini again struggled with his decision to continue at the end of the 1952–53 season. NBC's position was unchanged. "If the maestro decides to conduct next season, we will of course continue the present staff," wrote Fred Shawn to Charles Barry in March 1953. "If the Maestro decides to retire, we will cover the Symphony programming through arrangements with one of the major orchestras, such as Boston or Philadelphia and readjust our use of musicians."<sup>301</sup> That is, the orchestra would be dismissed.

In fact, Chotzinoff, the network's authority on good music, never believed that television was suited for orchestral programs, and had suspected as much since 1949.<sup>302</sup> Consequently, he devoted more and more time and attention to the NBC

---

<sup>300</sup> Mary S. Baldwin, Beaver Dam, Wisconsin, to Sarnoff, 28 February; Chotzinoff to Baldwin, 7 March 1951, NBC Archives, box 371, folder 2; Ralph Lewando, Music Editor-Critic, *The Pittsburgh Press*, to Chotzinoff, 7 September; Chotzinoff to Lewando, 11 September 1951, NBC Archives, box 371, folder 13. Sachs reports that there were persistent rumors as early as 1951 "that when Toscanini eventually retired the orchestra would be disbanded" (pp. 302–07).

<sup>301</sup> Shawn to Barry, Confidential, 26 March 1953, NBC Archives, box 370, folder 11.

<sup>302</sup> 9 May 1949; excerpt from article in *New Republic*, NBC Archives, box 372, folder 7; see also quote from Chotzinoff in 1951 about the slim possibilities for symphonic music on television (Chotzinoff to Ben Grauer, 3 May 1951, NBC Archives, box 372, folder 8). Marek suggests this explanation for the Symphony's demise (p. 274).

televised opera experiment, a more natural program for television. NBC simply lost faith in the ability of the orchestra to survive in the television era.<sup>303</sup>

NBC radio, and network radio in general, was in jeopardy by 1954. Radio rates were falling rapidly as more and more advertisers moved to television; advertisers withdrew millions of dollars in billings from the medium in 1952 alone. The possibility of bankruptcy loomed over all four national chains. In late 1953, Fineshriber wrote to Sarnoff that the president of the Mutual Broadcasting System had a plan to drastically reduce the network's rates—a plan the Mutual affiliates rejected:

I am convinced that he would have offered network spots at such ridiculously low rates as to cheapen the entire medium and to cause additional headaches for all of us. With the failure of his plan, I think the chances of bankruptcy for Mutual are stronger than ever. . . .

From what I can gather, ABC is also in serious trouble with its AM network, and while the struggles of these two networks don't make a pleasing prospect, I believe that the rest of us will be in far better health when the weeding out is finally accomplished.<sup>304</sup>

CBS radio led the pack in both advertising revenue and ratings. NBC strove to regain its lead, but by the time the NBC Symphony disbanded only hoped to break even. The elimination of the orchestra was but one of several steps taken at this time to attempt to level the playing field with CBS, which had a leaner operation. NBC also considered eliminating all sustaining programs and replacing them with borrowed shows from BBC, CBC, Radio Free Europe, and others;

---

<sup>303</sup> Chotzinoff and Adler achieved their dream in 1956 of an opera touring company. NBC Opera took off in the fall for an eight-week tour that took the group as far west as Kansas and as far north as eastern Canada, presenting English versions of *The Marriage of Figaro* and *Madame Butterfly*. *Musical America* wrote, "All who are interested in opera in America can only wish the new company bon voyage and thank its sponsors for another major contribution to the musical life of the nation. With time, it may rival the eminence of the erstwhile NBC Symphony" (15 December 1955, pp. 4 and 6). NBC TV Opera was canceled in the early 1960s.

<sup>304</sup> Frank White to Sarnoff, 3 July 1953, NBC Archives box 582, folder 77; Fineshriber to Sarnoff, 9 November 1953, NBC Archives, box 584, folder 33. Fineshriber also noted the difficulty NBC was having in closing deals with clients, and that his "CBS friends report the same situation— this despite their and our own optimistic public statements."

reducing its overall manpower; eliminating the Chicago and San Francisco originations; discontinuing Sunday evening programming altogether; reducing the news, sports and public affairs departments; and eliminating expensive feature programs. In September 1954 NBC again revised its discount structure to reduce network time costs for all categories of evening programs. And where rates fell, so did profits.<sup>305</sup>

By this time, it was commonly assumed that the national radio chains would soon disappear, many observers predicting death for the systems by 1956.<sup>306</sup> In November 1954, broadcasting writer Ben Gross for *The New York Daily News* speculated not on whether network radio was doomed, but rather, which of the four national chains would be first to fall. His guess was NBC. Sarnoff quickly wrote back to deny the charge, suggesting instead it would be the last.<sup>307</sup>

Gross was right. In August 1953, Sarnoff decided to separate the television and radio networks completely, a move corresponding to the decision to separate the Red and the Blue Networks in the late 1930s and early 40s. In the late 1950s and early 60s, the affiliates of all the networks began to leave the chains in droves, preferring local programming which consisted mostly of recordings. By the 1970s little in the way of national programming remained on all but the Mutual network. In August 1987 NBC sold the remains of the old Red Network to Westwood One,

---

<sup>305</sup> White to Sarnoff, 3 July 1953, re. Proposals for the NBC Radio Network; Theodore Zaer to Ted Cott, 12 April 1954, re. Breakeven Status; "NBC Radio Discount Structure Revised to Reduce Net Time Costs for Evening Programs," NBC Press Release, 24 September 1954, NBC Archives, boxes 582, 583 and 582; folders 77, 6 and 60, respectively.

<sup>306</sup> Sam Chase, "Alas, Poor Network Radio, We Knew It Once, Says Report," *Billboard*, 25 September 1954, pp. 1, 7 and 8.

<sup>307</sup> Gross, "What's On?" *The New York Daily News*, 22 November 1954, copy in NBC Archives, box 582, folder 60; Sarnoff to Gross, 23 November 1954, *ibid.*

and a year later rid itself of the remaining owned and operated stations. Only the NBC Radio News Service exists today.<sup>308</sup>

Meanwhile, AFofM Local 802 president Al Manuti was attempting to convince his international board to fight to maintain quotas of musicians for radio and TV and to prevent the use of recordings:

The position of President Petrillo and the international board . . . was, in a nutshell, that it was too much of a gamble to risk a strike and jeopardize the \$27,000,000 or so which A.F. of M. musicians still get from radio and TV. I think they were wrong. I tried to win them over, and failed. They tried to convince us, and failed.<sup>309</sup>

Nevertheless, NBC spent more on promoting the Toscanini's last season than on any comparable number of concerts ever before. "And if the old gentleman returns, we can do even better!" wrote NBC's Bob Zeller.<sup>310</sup> It is said that Chotzinoff and Sarnoff went in person to Riverdale sometime in the spring of 1954 with a contract for the 1954–55 season, but were turned away at the door by Walter Toscanini.<sup>311</sup>

National sadness over Toscanini's departure was profound. Olin Downes wrote at the end of his review of Toscanini's final concert:

---

<sup>308</sup> "Brig. Gen. Sarnoff Announces Plan for Separate NBC Television and Radio Operating Divisions," NBC Trade News, 20 July 1953, NBC Archives, box 582, folder 77; Geraldine Fabrikant, "Why Radio's Thrill Is Gone at NBC," *The New York Times*, 13 February 1988, p. 37, col. 3; "NBC May Sell Radio Group," *The New York Times*, 23 January 1988, p. 35, col. 6. The other three national radio networks still exist, although only Mutual—always considered the weakest of the chains—still provides entertainment programming. David Sarnoff's empire, exclusive of his television network, had entirely collapsed within the two decades after his death in 1971: in addition to the disappearance of the old Red Network, his beloved RCA was sold in the early 1980s to General Electric (ironically one of the first partners in the formation of the radio group) and the entire RCA product line became nothing but a brand name stuck on Japanese-made electronics (Bilby, pp. 295–316).

<sup>309</sup> Taubman, "Problem of Jobs," *New York Times*, 18 April 1954, sec. 2, p. 7, col. 8.

<sup>310</sup> Zeller to Thain Engle, 12 April 1954, re. TOSCANINI Promotion, NBC Archives, box 137, folder 35; Thaine Engle to John Van Amburgh, 12 April 1954, *op cit.*

<sup>311</sup> First reported in Haggin, *The Toscanini Musicians Knew*, p. 244–45. Marck denies this was a possibility (p. 276–77).

Toscanini had long since decided to terminate his engagement for a regular series of concerts in the future. It was believed, however, and it is very much to be hoped, that he would be open to guest appearances on special occasions and at irregular intervals. . . .

Should this have been his permanent farewell to any kind of a public appearance, his name will remain supreme and his achievement immortally revered.

There has never been a more gallant and intrepid champion of great music, or a spirit that flamed higher, or a nobler defender of the faith.<sup>312</sup>

Letters from listeners were even stronger. "When I read about the resignation of Maestro Toscanini from your N.B.C. Symphony it actually broke my heart," wrote Oscar Halpern.

On the other hand there were those who did not feel this way:

Gentlemen:

Please do not persuade Toscanini to return! He is so old that he had forgotten the real tempo of most of the great masters he conducts and goes at such a horrible, *untrue* speed that his concerts are fit only for N.Y. He doesn't care a hoot for *composers*. I can't listen to Toscanini any longer!! And he is so cantankerous, he wrecks his musicians as well as listeners for sake of his own silly, old male pride.

Yours truly

Mrs. J.B. Pressing

[P.S.] How much finer are performances of the Pittsburgh Symphony. Steinberg appreciates what the *composers* wrote.<sup>313</sup>

Both the *New York Times* and NBC received dozens of letters of protest over NBC's dismissal of the NBC Symphony. From the *Times*:

Along with thousands of others I was horrified to learn that, with the resignation of Arturo Toscanini New York is to lose a major orchestra.

Are we so provincial that we cannot support two orchestras of such caliber as the N.B.C. Symphony and the New York Philharmonic-Symphony? . . .

The loss of the N.B.C. Symphony is not merely of local significance. Its audience reached throughout the country. Do we owe nothing to cities less fortunate than our own?

Is there nothing that New York as a community can do to reverse the situation of the powers that be at N.B.C. and save the situation?

MARION BAUER  
New York

---

<sup>312</sup> Downes, "Toscanini Directs Wagner Program," *New York Times*, 5 April 1954, p. 19, col. 1.

<sup>313</sup> Mrs. Pressing to NBC, 6 April 1954, NBC Archives, box 168, folder 4.

Won't you voice your interest in the future of that wonderful band of musicians who are sown to the winds with the end of the N.B.C. Symphony? Surely the public wants this orchestra held together, and furthered, under the many available splendid conductors—and retain its international fame for the many listeners everywhere.

HARRIET HIRSCH  
Atlanta, Ga.

On my return to New York, a short time ago from an around-the-world journey, I read in your newspaper about the passing of the N.B.C. Symphony.

Each of the small or large cities I had just visited on my journey had some form of subsidized culture—from the Dance-Drama of Bangkok to the Kabuki Theatre of Japan.

The N.B.C. Symphony was one of our assets I could point to abroad.

Has N.B.C. the right to build up and then drop such an important cultural asset?

The public must find some place and manner of support for an orchestra which within seventeen years has grown to be one of our greatest.

RUTH L. STERN  
Great Neck, N.Y.

Is it not shocking that the N.B.C. Symphony, which has delighted the music-loving members of this country with its fine performances over the last seventeen years should be given notice summarily? . . . Great as Toscanini has been, the finding of another conductor does not seem impossible.

This breezy disbanding of a well-knit group of excellent musicians follows a pattern adopted by other stations. C.B.S. has dispensed with its symphony orchestra. The more recent action of WOR, with its firing of the entire staff of forty musicians, is an acknowledged plan of giving up live music entirely.

MARY L. STEARNS  
New York

It has been my pleasure, as one of many millions, for these past years to have had the rich experience of the noble art of Maestro Toscanini and the N.B.C. Symphony. N.B.C. was to be lauded for its hand in that truly great venture into art and culture. It therefore came as a sore shock to hear of the ignoble facts surrounding the dissolution of the orchestra. It was accomplished by the most callous of means, with no word of appreciation from N.B.C. Like an old shoe, the orchestra was discarded.

The decision to disband the orchestra may have been understandable, but certainly such disbandment could have been done with a salute. Certainly those artists deserve more than a note of dismissal from the legal department of N.B.C.

Indeed, the orchestra died without benefit of clergy.

DAVID E. LICHT  
New York

The elimination of the N.B.C. Symphony is another step in the wiping out of live music and, eventually, therefore, of musicians.

Since the announcement of the end of the orchestra I have been sick about it. In terms of unemployment, and culturally, the loss is frightening. People to whom I have spoken, as they become aware of what is happening, all react the same way.

Who can spark the protest of all of us, who think the N.B.C. Symphony one of the greatest orchestras, at its loss?

LILETTE HINDIN  
New York<sup>314</sup>

And at NBC:

Sylvester Patt Weaver, President National Broadcasting Co.:

It came as a shock to hear that you are going to break up the N.B.C. Orchestra; an organization that one accepts without reservation, as being the finest of its kind. Surely, enough sponsors could be found, with support of N.B.C. itself, to carry this splendid orchestra to even greater heights. It is young— it is good. I believe that if you asked for public support, donations would pour in. Don't misunderstand me— the Boston Symphony is also tops, but so much effort, time and Toscanini's genius went into forming and integrating this N.B.C. Orchestra, that it would be shameful to disband it. It is like destroying a masterpiece. Though Toscanini molded and developed it, there are others who can perpetrated it.

I would be happy to contribute \$100.00 to a fund, if public support is needed to temporarily sustain the orchestra until sponsors are obtained.

GRACE B. BRAMSON  
Detroit

Dear Sir,

I was greatly moved by the sad news that the great Maestro Arturo Toscanini will not conduct the splendid NBC Orchestra any more, that his great interpretation of music will not stir, stimulate and delight us any more. It is a terrible loss for all music lovers.

However, I cannot understand why the splendid NBC Symphonic Orchestra conducted by Maestro Toscanini for 17 years, and who became one of the leading orchestras of America might be disbanded, according to some paper. We love the orchestra, the child of the Maestro, the wonderful records they made, and I am sure it will be in the interest of this great music loving country to preserve the orchestra as a unit.

Am sure that thousands of music lovers will join me in a chorus "Keep the NBC Orchestra Alive."

Respectfully yours,  
IRVING KAY  
New York

Dear Mr. Sarnoff,

More disturbing than Maestro Toscanini's decision to retire, is the announcement of the intention to disband the N.B.C. Orchestra at the conclusion of the present season.

In a relatively short period, as symphony orchestras go, the N.B.C. Symphony has become one of the finest ensembles in the world. It has given untold pleasures to millions of people, both on radio and on records.

It would seem from its vast audience of listeners and admirers that some sort of audience sponsorship (even in conjunction with a staid commercial

---

<sup>314</sup> "Mail Pouch: Loss of the N.B.C. Symphony," *New York Times*, 25 April 1954, sec. 2, p. 7, col. 2.



sponsor) could be worked out so that this excellent musical organization need not be dissolved.

Thank you and your company for past pleasures.

Sincerely yours,  
MAURICE HERMAN  
New York

Dear Mr. Sarnoff,

Through years of constant listening to the NBC Orchestra, whether conducted by the great Maestro Toscanini, or one of the many other excellent conductors presented from time to time, the organization has become an important part of the cultural life of the United States, and I, for one, wish to express sincere regret at the action of NBC in disbanding this outstanding group of musicians in spite of its replacement on the air waves by the magnificent Boston Symphony. There should be place for both.

It would also seem that it is a responsibility of NBC in return for its privileges in using certain air waves to maintain an NBC Orchestra which may be heard by the select group of radio listeners who disdain to turn on their radios for most of the other programs which come our way. My own radio remains silent most of the time because most of what is presented is of so poor quality as to make listening to it not only a waste of time but a stultifying experience.

It is not too late to rescind the disbandment of the NBC Orchestra and there are plenty of good conductors who while they cannot match the extraordinary qualifications of Mr. Toscanini, are still able to present magnificent performances with such an ORCHESTRA.

Sincerely yours,  
BURNET C. TUTHILL  
Secretary, Memphis College of Music

Sarnoff gave the unpleasant task of answering these letters to his son, jotting at the top of one of them, "I don't see any point in arguing or giving reasons for disbanding, etc." Robert Sarnoff in turn passed the job on to Sydney Eiges, who gave bland responses. "On the brighter side," he wrote to one listener, "let me point out that the great works of Maestro Toscanini and the NBC Symphony will always be available to music lovers such as yourself on RCA-Victor recordings which we hope you will collect and enjoy."<sup>315</sup>

So it was not just Toscanini who was popular—the orchestra itself was a national treasure. Few doubted that Cantelli had been groomed to take over for him.<sup>316</sup> Cantelli at that time was also in line for succession at the New York

---

<sup>315</sup> Letters in NBC Archives, box 168, folder 4, and box 584, folder 33.

<sup>316</sup> Lewis, p. 65.

Philharmonic. For the three most recent seasons, he had been one of three guest conductors, with Bruno Walter, and George Szell in the intervals when Mitropolous was on leave.<sup>317</sup>

On 24 November 1956, taking off from a stopover in Paris on a flight to Italy, an airplane carrying Cantelli crashed, killing all on board. Many still believe he would have been the greatest conductor of his generation. Certainly he would have been a rival for the Philharmonic position that his contemporary Leonard Bernstein ultimately took in 1958. Cantelli's death deeply saddened the members of the orchestra who had worked with him and was concealed from the failing Maestro.<sup>318</sup>

There is no evidence that the network even considered the notion of a public fund, even as a stop-gap measure to keep the symphony alive until another sponsor could be found. And NBC apparently did not seek a successor to Socony-Vacuum, although it was hoped the company would continue some kind of sponsorship after April 1954. NBC had gotten along well with the oil company; Fineshriber wrote, "This client is probably the most understanding and cooperative that I have ever done business with." But that summer relations between the two companies became strained. The sponsor had hoped to make an album of the broadcast of the Verdi opera and distribute it as a public relations gesture to schools of music, teachers and leading citizens in communities where it did business. Toscanini had approved the recording, so Socony-Vacuum contacted potential recipients and began to assemble the packaging. Several weeks later, Toscanini concluded the recording did not meet

---

<sup>317</sup> Ross Parmenter, "The World of Music: Conductors," *New York Times*, 7 February 1954, sec. 2, p. 7, col. 3; Leonard Sharrow thought the Philharmonic appointment more likely than the NBC (interview with the author, 23 April 1993).

<sup>318</sup> Sachs, p. 317.

his standards after all. Fineshriber desperately urged Emanuel Sacks to do something about this problem:

I do not know all of the legal angles, but I do hope you can find a way to release the private album quickly even though the commercial album may have to be held up until the Maestro makes some changes. I know this is a tough one, Manie, but I think that unless we can find the solution it will be unlikely that NBC will get any more Socony-Vacuum business for a long time.<sup>319</sup>

I do not know whether Socony-Vacuum was able to complete its project; it did not, however, sponsor the Boston Symphony, or any other NBC classical music production after this incident.

The evidence is fairly conclusive that NBC, despite the drain on resources and the constant crises involved, would have continued the orchestra broadcasts had Toscanini and a sponsor been willing. Where its altruism faltered, however, was in its dealings with the orchestra members. The archives show little remorse for the loss of so substantial an assembly of musicians. In March, Fineshriber wrote to Ted Cott:

The attached memorandum from Mr. Chotzinoff indicates that the NBC Summer Symphony would apparently consist of 57 men—an ample force to do the type of summer concerts NBC has done in the past. Since we are stuck with the 21 men until October 10 plus the 32 men who cannot be given their eight-week release notices until April 5, I think we should proceed with the Summer Symphony as outlined for the first eight weeks. Following that time, however, when we release the 32 men who are releasable, we must cut our suit to fit the cloth. This may mean a different type of summer pop concert—or it may mean that we actually go to recordings.<sup>320</sup>

---

<sup>319</sup> Fineshriber to Sacks, 29 September 1954; Daniel McCarthy, Socony-Vacuum, to Fineshriber, 28 September 1954, NBC Archives, box 584, folder 33. Fineshriber wrote to Chotzinoff in April: "Attached for your files is a copy of the letter I have sent to Mr. Thomas W. Phelps, Director of Public Relations for Socony-Vacuum. I believe this will quell the fire and perhaps further our cause in the direction of a renewal. We are still hopeful that they will stay with a symphonic program for at least part of the summer and in the fall" (6 April 1954, *ibid.*). Later, Fineshriber suggested a "follow-up to the Toscanini broadcasts" to NBC's contact man at Socony-Vacuum, explaining that "the real benefits of association with fine musical broadcasts come to a sponsor in full measure only over a long period of time" (Fineshriber to Dan McCarthy, 6 April 1954).

<sup>320</sup> Fineshriber to Cott, 23 March 1954, NBC Archives, box 582, folder 33. Fineshriber goes on to say that NBC's Arch Robb had been investigating whether or not it would save money to replace the remaining NBC Symphony musicians with those who "will be suitable for commercial

On 11 April 1954, NBC gave eight-weeks' notice to all but the twenty-one first-chair NBC Symphony musicians.<sup>321</sup> Meanwhile, the musicians played in one final Spring series, led primarily by Milton Katims. Four musicians—flute, bassoon, viola and cello—were hired as extras for the eight weeks, making fifty-five. Katims opened the series on 11 April—the day the musicians were given their notice—with Mozart's *Eine kleine Nachtmusik*; the *Nocturne* from Mendelssohn's *A Midsummer Night's Dream*; *La Procesion del Rocio* by Joaquin Turina; and Schumann's Fourth Symphony. Despite the cloud lurking overhead, the orchestra played well. "The first-class ensemble was on its mettle, and it played with precision and spirit," wrote Parmenter. "Mr. Katims struck a nice balance between control and exhortation."<sup>322</sup> The next week, he led the group in Beethoven's Eighth Symphony, Arensky's *Variations on a Theme of Tchaikovsky*, the world première of the young American composer Benjamin Lees's *Profile*, and Dvořák's *Carneval Overture*. On the third broadcast of these final eight weeks, his last for NBC, Katims led an all-Bloch concert for the presentation of New York Music Critics Circle Award. Katims had already accepted a position as musical director of the Seattle Symphony, where he had a long and successful appointment (1954–76) and where he lives today.<sup>323</sup>

---

sale both on television and on radio, network and local." This probably means players who could play both jazz and classical music.

<sup>321</sup> No author, handwritten and typed notes; LaPrade to Fineshriber, 12 and 6 April 1954, NBC Archives, box 582, folder 33. Robb and Shield hired four violins—whether or not from the ranks of the orchestra is not clear—to fill out the orchestra to 25, the number they believed was necessary to service television programs.

<sup>322</sup> Parmenter, "Katims Conducts N.B.C.," *New York Times*, 12 April 1954, p. 25, col. 3.

<sup>323</sup> *International Who's Who*, ed. Cummings, p. 580; George Gelles, *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 1980, vol. 9, p. 826.

Erich Leinsdorf took over the orchestra for two weeks starting on 2 May, and then Jean Morel gave the last two concerts on 16 and 23 May. To finish out its remaining days, the NBC Symphony met one last time with Toscanini for a recording session on 3 June. Everyone was relieved that he had regained his acumen. The *Times* reported:

Mr. Toscanini was greeted with applause by the orchestra, to which he replied briefly: "Duetto" (the duet from "Un Ballo in Maschera," recorded from broadcasts by Mr. Toscanini and the orchestra on Jan. 17 and 24). Within two minutes the vocalists, Herva Nelli, soprano, and Jan Peerce, tenor, were hard at work.

The purpose of the session was to re-record certain sections of "Un Ballo in Maschera." Mr. Toscanini was not satisfied with parts rendered during the broadcast. There will be another session at Carnegie Hall tomorrow.

Mr. Toscanini was in his usual energetic form at yesterday's rehearsal. The event was punctuated with exclamations of "Vergogna!" and "Madonna Mia!" when singers or instrumentalists did not perform according to the Maestro's instructions. At its conclusion Mr. Toscanini observed with satisfaction that the trouble-some sections were now much improved.<sup>324</sup>

This was the last time Toscanini conducted.

He invited members of the NBC Symphony to his Riverdale home for one final party on Monday, 7 June. About twenty showed up a day earlier to visit him, but Toscanini was too distraught to come down from his room to greet his guests.

The musicians sent up a note, which they all signed, begging him to come down. They did not blame him for the loss of their jobs. They know that he had remained at his post in late years even though he wished to give up the obligations for a fixed season largely because he wanted to keep the orchestra in being. Even a Toscanini could not be expected to go on forever.

The note was not enough to bring the Maestro downstairs. One suspects that it intensified his emotional distress. The musicians left without seeing their old leader. And the players who had been invited for the Monday party were notified that Mr. Toscanini was not feeling well and would have to beg off from holding that affair.

It is now clear beyond any shadow of doubt that the trouble with the Maestro at the final public concert was his personal—and unwarranted—feeling of guilt that he had cost these musicians their jobs.<sup>325</sup>

---

<sup>324</sup> "Toscanini Leads N.B.C. Symphony Again: A Re-Recording Session to Improve Duet," *New York Times*, 4 June 1954, p. 27, col. 4; Marck's account (p. 284) is naturally more dramatic.

<sup>325</sup> Taubman, "Footnotes On Maestro," *New York Times*, 13 June 1954, sec. 2, p. 9, col. 8. David Walter tells this story to Haggin, p. 15. Sachs reports that Sarnoff also visited Toscanini at Riverdale, but the Maestro stayed locked in his room, crying (p. 310).

A few days later Toscanini flew to Milan. Officials at La Scala had hoped he might “round out” his career at La Scala, directing benefit concerts or simply serving in advisory capacity, but Toscanini declined. Eventually, he would return to Riverdale and spend his final few years reviewing his recordings with Walter for release by RCA-Victor. His career was over.<sup>326</sup>

The NBC Symphony had one more engagement left: recording sessions with Leopold Stokowski. RCA, at least, still saw marketing value in the orchestra and was anxious to make use of it. The recordings began in March, before Toscanini quit. Their first work was a new *Pastorale* Symphony, complete with a typical Stokowskian lecture added to the end that included recordings of birds, a brook, and a thunderstorm. Then, in September 1954, before the contracts for the principal players of the orchestra expired, the group made several more recordings: on 7 and 14 September, selections from Saint-Saëns’s *Samson et Dalila*, with Jan Peerce, tenor; Robert Merrill, bass; Rise Stevens; and the Robert Shaw Chorale; on 15 and 16 September, Sibelius’s Second Symphony—the first stereo recording by the orchestra; on 28 September, Gian Carlo Menotti’s *Sebastian* Ballet and the *Romeo and Juliet* Suite by Prokofiev. In January and February 1955, they recorded selections for an album titled “In the Lighter Vein,” which included short character pieces and waltzes.<sup>327</sup>

Meanwhile, the Boston Symphony took over the time slot at NBC. This was but one of several strokes of irony toward the end, for the NBC Symphony had displaced the Boston Symphony at NBC back in 1937. Using the BSO, which had had an on-again, off-again relationship with the network, partly because the group

---

<sup>326</sup> “Toscanini’s Future,” *New York Times*, 9 April 1954, p. 19, col. 8; “Toscanini Reaches Milan,” *New York Times*, 10 June 1954, p. 37, col. 4; Sachs, pp. 310–20.

<sup>327</sup> Ivan Lund, *The Leopold Stokowski Discography*; Daniel, pp. 607–10.

was steadfastly non-union, was a blatant effort to quell public outrage. Craig Hutchinson, manager of the Cincinnati Symphony, suggested that NBC present weekly broadcasts of the country's major symphony orchestras instead. "You and the National Broadcasting Company have rendered a magnificent service to America's music lovers," he wrote to David Sarnoff, "and I know that you will continue to do so." But BSO was the only replacement for the NBC Symphony, and the age of the American network radio orchestra had reached its end.<sup>328</sup>

A careful re-examination of the history of the NBC Symphony after World War II provides several revelations. First is the profound effect Toscanini continued to have on his listeners. This is most clearly demonstrated in the tour of 1950, when students followed the orchestra from city to city to hear several concerts. Second, the orchestra's repertoire was not as conservative as it seems at first glance. Certainly, there was a decline in premières and splashy programs after Stokowski left, while Toscanini devoted himself primarily to the detailed re-evaluation of Beethoven, Brahms, Wagner and, especially, Verdi. Through the important work of guest conductors and in the Spring and Summer Series, however, premières and innovative programming continued. Finally, despite the urge on the part of Toscanini partisans to paint NBC as a soulless corporation with only monetary

---

<sup>328</sup> John Royal to David Sarnoff, 1 February 1937, NBC Archives, box 108, folder 9; Royal to Mr. Alton Cook, *New York World-Telegram*, 5 January 1938, NBC Archives, box 108, folder 18; Royal to Mr. E.A. Nicholas, RCA, 19 July 1938, NBC Archives, box 108, folder 23; Frank Walker to G.K. Throckmorton, 7 January 1941; Fineshriber to Mr. Paul M. Hancock, 15 July 1954, NBC Archives, box 349, folder 102, and Craig Hutchinson to David Sarnoff, 8 April 1954, NBC Archives, box 582, folder 33. NBC was not as careful with the Boston Symphony as it had been with the NBC Symphony broadcasts: programs were cut off more frequently and the network could not find the money to do any paid advertising for the broadcasts. Nevertheless, NBC was soon preparing a renewal contract for the 1955–56 season (Fineshriber to Mr. Thomas D. Perry, Jr., Manager of the Boston Symphony Orchestra, 24 September 1954; Robert Wogan, Supervisor, Network Program Operations, to Mr. Bernhardt Wichmann III, 27 December 1954, NBC Archives, box 349, folder 102; Contract, 31 May 1955, NBC Archives, box 350, folder 9).

interests in mind, company memos demonstrate that NBC worked hard for the orchestra and for the cause of good music in general—certainly harder than the other networks. If the network behaved poorly, it was in its dismissal of the musicians who had served its aims so well for seventeen years or more; it was in the network's mistaken belief that simply because it had created the orchestra it had the right to disband it, even though it had become a part of the nation's cultural heritage. The former NBC musicians, naturally, did not agree with their death sentence. In the next chapter, we will explore their valiant struggle to keep the orchestra alive.



## CHAPTER 7

### THE SYMPHONY OF THE AIR

The dismissed players of the NBC Symphony Orchestra knew that serious music lovers were outraged at this turn of events, Toscanini or no. The outpouring of public sentiment probably encouraged them to keep their orchestra alive. Conductors and soloists from around the world, moved by the group's tale, offered to contribute their services; the orchestra began to make recordings; members of the orchestra founded a summer music festival in the Catskills, and the orchestra took a grand tour of the Far East, underwritten by the United States State Department. Soon, however, fate turned against the cooperative, starting with the incredible accusation that some of the members of the orchestra on the tour were communists—an unproved accusation that nonetheless destroyed both the group's immediate and long-term plans. The orchestra also had more than its share of financial embarrassments. The musicians who comprised the orchestra were also in constant flux. By the 1960s, scarcely half of the players in the cooperative had any connection to the old NBC Symphony. The quality and number of concerts steadily declined over the years. The ensemble finally folded in 1963, a shadow of its former self.

#### 1

#### THE ORCHESTRA THAT REFUSED TO DIE

Within days of the NBC Symphony's demise, so the story goes, though any number of musicians were of similar mind, bass player Michael Krasnopolsky pulled out the recording of Beethoven symphonies and listened nostalgically. "As I listened," he recalled, "the quality of the music was so great that I suddenly knew

that our orchestra could not be permitted to die.” On Thursday, 10 June 1954 he invited several members of the orchestra to his house in the Jackson Heights district of Queens to discuss the orchestra’s future. The players decided to form an organization to explore financial possibilities; additionally they called a general meeting of the orchestra members to vote on whether or not to try to continue. Fifty-five members of the orchestra, carrying thirty-five additional proxies, gathered a week later at Steinway Hall, 113 West Fifty-Seventh Street.

By a large margin the group voted for survival. Each member contributed \$5 “to keep the ball rolling” and a temporary steering committee of six was established, called the “Committee for the Former N.B.C. Symphony Orchestra.” Don Gillis, former producer for the NBC Symphony broadcasts, was selected to chair the committee. They planned to create an advisory board of prominent New Yorkers and to seek financial assistance from groups such as the American Federation of Musicians Local 802, the Music Performance Trust Fund, and the Ford Foundation.<sup>1</sup>

It was widely believed that Toscanini could be convinced to join them out of his affection for his players. A “source close to Toscanini” reported that, if the new group got on its feet, the Maestro would certainly offer his services. Gillis thought it “absolutely unthinkable that this orchestra could go on without some hopeful gesture to him,” and went on to write the Maestro to that effect:

Dear Maestro: The orchestra you led for so many years refuses to die! We, the members of the former N.B.C. Symphony have reorganized ourselves and plan to continue as an orchestra. Our first thought—as always—is of you. It is our profound hope that you will be willing to conduct your orchestra at any time you desire. Public response to our action is very encouraging, and we are now

---

<sup>1</sup> Dan Paonessa, “The Orchestra That Refused to Die,” *Reader's Digest*, August 1955 (rpt. from *Parade*, 17 July 1955); “Survival Sought By NBC Orchestra,” *New York Times*, 18 June 1954, p. 25, col. 5. Walter, interview with the author, 30 July 1993.

considering several offers for permanent management. We eagerly await your reply.<sup>2</sup>

Toscanini took little time in declining the offer. "Please thank Don Gillis and orchestra members for their touching, kind cable," he answered by wire. "Greatly appreciate it but my age and my present feeling do not allow me to make plans for the future. Extend my best wishes to each member of the orchestra." Gillis read the message at a meeting on 3 July and it was consequently decided there would be no permanent conductor so long as Toscanini was still living.<sup>3</sup>

The attitude of the orchestra members toward NBC was positively defiant. Alan Shulman, who was on the steering committee, says, "In the beginning, I felt a private war with David Sarnoff. I was going to beat him to the punch, help save this orchestra. Many of us felt the same way, that we were being fed to the wolves."<sup>4</sup> Gillis and Krasnopolsky called on Sarnoff to elicit at least moral support, without success. Sarnoff was doubtless embarrassed by the state of the public opinion, but business was business and he probably wished the problem would just go away. Downes questioned why the orchestra could not last beyond Toscanini:

Apparently N.B.C. either did not reflect, or, perhaps, felt that it could not afford to reflect, or act upon the reflection, that in securing Mr. Toscanini they had also accomplished something more important and durable than his presence in command. The orchestra was there—the peerless organization that could long outlast Toscanini himself, in all his glory, as the other great symphony orchestras of the nation have outlasted and proved of more durable importance in the end, than even their greatest and most famous leaders.

One cannot assume knowledge of all the internal problems of a vast organization. . . . But one has the impression of a certain short-sightedness in

---

<sup>2</sup> "Survival Sought By NBC Orchestra," *New York Times*, 18 June 1954, p. 25, col. 5; Paul V. Beckley, "Toscanini's Orchestra To Play On," *New York Herald-Tribune*, late June 1954, rpt. in NBC Archives, box 584, folder 33; "Ex-N.B.C. Players Invite Toscanini," *New York Times*, 22 June 1954, p. 23, col. 8.

<sup>3</sup> "Maestro Declines Bid By Orchestra," *New York Times*, 4 July 1954, p. 23, col. 5; "Maestro Honored by Empty Podium," *New York Times*, 13 October 1954, p. 28, col. 4.

<sup>4</sup> Shulman, interview with the author, 22 July 1993.

the situation, which is strengthened by reports that have reached us of conversations involved.<sup>5</sup>

In truth, it was Chotzinoff as much as anybody who put an end to the NBC Symphony. David Walter visited Chotzinoff with some colleagues to request that NBC provide them with “a \$100,000 grant to do a series of concerts, memorializing, perhaps, Toscanini’s first program.” Chotzinoff responded, “If you really want to honor Toscanini, and the great heritage he has left behind, it would be best if you let the orchestra die.”<sup>6</sup>

Later, when the network planned an eighty-eighth birthday celebration for the Maestro in 1955, executives discussed playing anecdotes by old friends and excerpts from Toscanini’s rehearsals and the RCA-Victor records—but not even a passing thought was given to the possibility of reassembling his orchestra. The members began to realize they would have to be independent of either of their former moorings, Toscanini and NBC. The orchestra was now completely severed from the network.<sup>7</sup>

The fledgling group had already captured the public imagination, however, and attractive proposals began to materialize. By 21 June “the orchestra had received at least two offers to manage its affairs, one from an established concert manager, another from a group with much experience in management of touring attractions.” There were three invitations to play in New York, and an approach to tour outside the United States. Several recording companies expressed interest in recording the group at this time, although some question remained as to whether the

---

<sup>5</sup> Downes, “Symphony of the Air,” *New York Times*, 14 November 1954, sec. 2, p. 7; Paonessa, “The Orchestra That Refused to Die,” *Reader’s Digest*, August 1955.

<sup>6</sup> Interview with the author, 28 July 1993. Toobin tells the same story on pp. 86–87.

<sup>7</sup> Ted Cott to Chotzinoff, 9 February 1955, NBC Archives, box 584, folder 33. The management of the orchestra did not let the Toscanini tribute pass without a protest, as we shall see.

orchestra was still contractually obligated to RCA-Victor. Top-name soloists and conductors offered their services *gratis*. Gillis confidently announced that the orchestra would be ready to play concerts during the 1954–55 season.<sup>8</sup>

The problems, of course, were immense. Overnight, the players had gone from being the best-paid professionals in the world to being unemployed. The best players began to evaporate. Frank Miller went to conduct a Florida orchestra; Carleton Cooley became principal violist in Philadelphia; one percussionist even took a job at a filling station. Those who remained—and Gillis claimed that the 1954 ensemble was made up of 85% NBC players—had to take other jobs. Four members of the orchestra were still regularly employees of NBC, and many were still called in for per-service engagements such as the NBC Television Opera productions. In January 1955, fourteen members were to be found in the pit for the Broadway show *The Saint of Bleeker Street*.<sup>9</sup> It would be difficult even to find rehearsal time. David Walter recalls:

We decided the answer was to rehearse from 11:30 to 2 every night. We did that for three weeks. . . And we were tired! By the way, two o'clock meant for many people, like Alan Shulman and other people who lived in the suburbs, getting out and having to drive for an hour, getting home at three, and hopefully getting to bed at four! That went on for three weeks. So I think the biggest single thing I remember is the idealism that pervaded all these people, quite over and above the need for the job.<sup>10</sup>

The board of directors, in an office at 100 Carnegie Hall, spent the summer mapping out plans for survival. As newspapers publicized the orchestra's story—

---

<sup>8</sup> "Ex-N.B.C. Players Invite Toscanini," *New York Times*, 22 June 1954, p. 23, col. 8; Taubman, "Fight For Survival," *New York Times*, 27 June 1954, sec. 2, p. 7, col. 8.

<sup>9</sup> One of the four still employed by NBC was David Walter, who had been employed by Steve Allen to play bass in the "Bobby Byrnes Orchestra" on the new NBC-TV *Tonight Show* in 1953; according to Walter, he was the only one from the NBC Symphony kept on by the end of 1954 (interview with the author, 28 July 1993).

<sup>10</sup> Interview with the author, 30 July 1993.

some suggesting that anyone with “a million dollars or so to spare” send in contributions—“dimes and dollars” began to come in from around the world. Support also arrived in the form of letters of encouragement. Institutions that sent contributions to the orchestra’s survival included the Transylvania Music Camp, Brevard, N.C., where every student and faculty member contributed, the Radio City Music Hall Orchestra, Robin Hood Dell Symphony and New Orleans “Pops” orchestra. Among the well-wishers were most of the conductors who had been affiliated with NBC: Peter Herman Adler, Samuel Antek, Leon Barzin, Frank Black, Sir Adrian Boult, Arthur Fiedler, Vladimir Golschmann, Alexander Hilsberg, Milton Katims, Erich Leinsdorf, Dimitri Mitropolous, Jean Morel, Charles Munch, Eugene Ormandy, Fritz Reiner, Hans Schweiger, Leopold Stokowski and George Szell.<sup>11</sup>

By the end of the summer 1954, the group had decided on a name and an inaugural project: a recording to be made in Carnegie Hall without a conductor that would be distributed free to all who contributed \$10. NBC had forbidden the group to call itself “Members of the NBC Symphony Orchestra” since the network still had the name copyrighted. One of the players came up with “Symphony of the Air” to remind the public of the orchestra’s connection to broadcasting, and reminiscent of the days of “The General Motors Symphony of the Air.” The name was not terribly popular, but it seemed reasonable until a more compelling name became available. In fact, it stuck.

Union lawyers prepared the papers of incorporation. The Symphony Foundation of America (SFA), a non-profit, tax-exempt corporation, would serve as the parent organization. Don Gillis was unanimously elected president. Other

---

<sup>11</sup> “‘Survival Fund’ Grows,” *New York Times*, 23 October 1954, p. 12, col. 7.

officers named at the organizational meeting in early September were Herbert Fuchs, vice president; Leon Frengut, secretary; Karl Glassman, treasurer, and Michael Krasnopolsky, associate treasurer. In addition to these officers, there were four directors: Phil Sklar, Alan Shulman, Paul Renzi, Jr., and Edward Vito, all elected for one-year terms. The new organization moved into an office in Carnegie Hall, Room 1101, leased for \$1,500 a year.

After three weeks of late-night rehearsals the recording sessions began on Tuesday, 21 September 1954 at 11:30 P.M. in Carnegie Hall. The press was invited. On the program were to be four works: Berlioz's *Roman Carnival* Overture; the prelude to *Die Meistersinger*—the last work Toscanini had conducted—selections from Tchaikovsky's *Nutcracker* and Debussy's *Prélude à "L'Après-midi d'un faune."* Livingston Electronics engineered the recording session and made the initial pressing of 5,000 LPs, and the fourteen-station "Good Music" radio network, originating from New York's WQXR, was recruited to promote the disk daily.<sup>12</sup> Howard Taubman described the spirit of the last of the three recording sessions, on 25 September, the next day:

One came away from the recording session with the conviction that if a collective will to keep the orchestra alive will do it, the former N.B.C. Symphony will not die. Nearly all the members of the orchestra were at the session. Several who have taken jobs with other ensembles were in their accustomed places last week because their hearts were still with their old colleagues.

The first piece the players tackled was Berlioz' "Roman Carnival" Overture. Daniel Guilet, the concertmaster, gave the signal for the start with his bow arm, and the men began to play. There had been previous consultations among the first desk men concerning such matters as tempos, balances and dynamics. . . .

Mr. Toscanini would have been proud of his orchestra. . . .

There was something dedicated and intense as the men sat on the bare stage working away with only a handful of friends scattered through the dark auditorium. But as they played—and the sound of this orchestra began to take on

---

<sup>12</sup> "Toscy's Old NBC Orch In 1st Disking, at Midnight, Without Any Conductor," *Variety*, 22 September 1954, p. 43; "NBC Symphony Seeks Re-Birth Via LP Record," *Billboard*, 25 September 1954, p. 1.

its old refulgence—they began to relax. A touch of the cohesive camaraderie of yore came to the fore. Before taking on the next work, the Tchaikovsky “Nutcracker” Suite, Harry Glantz, solo trumpeter, arose to play “Happy Birthday.” The other musicians joined him. There was laughter as an embarrassed and grateful Jack Berv, French horn player, stood up to acknowledge the good wishes.

After the first movement of the suite, there was a coffee break. Nedick’s at the Carnegie Hall corner had sent in hot coffee as a gesture of goodwill. The men got off the stage, sipping their drinks and listening to a playback of what they had recorded.<sup>13</sup>

The first concert was to be in Carnegie Hall on 27 October. Gillis invited Toscanini for a second time, and was once again turned down. Gillis replied that “Because none of us feel that another conductor should take your place on this, our first public concert, we have decided to play our concert with the podium empty, with only the inspirational memory of your guiding hands before us.” Ticket prices ranged from \$1.50 to \$5, boxes from \$100 to \$500 each. The program included the works recorded and Dvořák’s “New World” and Prokofiev’s “Classical” Symphonies.<sup>14</sup>

Reaction of the public and press was, not surprisingly, warm. Irving Kolodin wrote:

Carnegie Hall has seen many historic examples of virtuosity in its sixty-five years’ history, but few to excel, in magnitude and quality, the mass demonstration of musicianship, musical skill, and human pride manifested by the so-called “Symphony of the Air” (ex-NBC Symphony) in its survival concert at the end of October.<sup>15</sup>

In *Newsweek*:

In its first public appearance since its reorganization, the Symphony of the Air last week showed that it could play better without a conductor than it often has in the past under sundry maestros. . .

Crowded Carnegie Hall—waving and bobbing and otherwise beating time as if fearing that something might go wrong—saw the orchestra play as if

---

<sup>13</sup> Taubman, “They Will Not Quit,” *New York Times*, 26 September 1954, sec. 2, p. 9, col. 1.

<sup>14</sup> “Maestro Honored by Empty Podium,” *New York Times*, 13 October 1954, p. 28, col. 4.

<sup>15</sup> Irving Kolodin, “Music To My Ears,” *Saturday Review*, 13 November 1954, pp. 37–8.



by osmosis, in a superb tour de force that even triumphed over a hackneyed program.<sup>16</sup>

Winthrop Sargeant in the *New Yorker*:

The Symphony of the Air is a special and unique organization. Experienced listeners might prefer the specific qualities of some other symphonic ensembles—the transparent tone of the Boston Symphony's strings or the artistry of certain woodwind soloists in the Philadelphia Orchestra, for example—but for sheer brilliance, virtuosity, and dash it is unequaled anywhere in this country and, I imagine, anywhere in the world.<sup>17</sup>

Arthur Bronson in *Variety*:

As the 100 musicians filed onstage at the start, one after another, rapidly, the audience began accelerating in volume to an ovation, as more and more of the audience rose to stand in tribute. It was not only a most unusual reception; it was a very moving event. It made more poignant the feeling (at least to this listener) that a terrible thing had been done to this crew.

[The] orch[estra] played not only with spirit and brio, but with amazing cohesion, considering the absence of a leader to cue in the sections, modulate the choirs and weave the ensemble together. Actually, concertmaster Daniel Guilet was doing the conducting, informally, from his seat, by nod of head or wave of bow, cueing not only his own section of violins, but all the strings, and the brass and winds besides, while playing beautifully besides, for a yeoman job. Trumpeter Harry Glantz was also taking a sub-maestro part, helping to cue the brass and winds.<sup>18</sup>

And in Musical America:

Toscanini . . . would undoubtedly have approved much of the work. One hopes fervently that the drive to raise a sustaining fund will enable the orchestra to go on.<sup>19</sup>

More contributions and abundant press were soon forthcoming. Management meanwhile sought a sponsor. "Do you need a 96-man symphony orchestra to jazz up company public relations?" asked Brenton Welling, Jr., in *The Wall Street Journal*. "There's one available." Gillis approached U.S. Steel, Pan American

---

<sup>16</sup> "Empty Podium," *Newsweek*, 8 November 1954, p. 60.

<sup>17</sup> Winthrop Sargeant, "Man Wanted," *New Yorker*, 6 November 1954, p. 163.

<sup>18</sup> Bronson, "Orch That Won't Die Acclaimed By SRO 13G House on 1st Public Date," *Variety*, 3 November 1954, p. 54.

<sup>19</sup> "Symphony of the Air Plays Concert without Conductor," *Musical America*, 15 November 1954, p. 30.

World Airways, Texaco, Trans World Airlines and others to underwrite a tour of Europe that would enable the orchestra to play in Italy for Toscanini.<sup>20</sup>

NBC, saving face, devoted an hour-long “tribute” to the orchestra on 14 November. While the network itself made no direct contribution to the SFA, the broadcast swelled the rate of contributions, from twenty-five per day to 1,100 in the week following. The musicians organized a supper and label-writing party in the Carnegie Hall lounge to fill back orders for the LP. Private donations would exceed \$50,000 the first year, without which they would not have gone on.<sup>21</sup>

There was never an intention for the conductor-less situation to be permanent. Something about it, wrote Winthrop Sargeant, “reminded me of a beautiful woman who has lost her lover and insists on proclaiming very publicly that no one can ever take his place, meanwhile keeping an eye peeled for a possible successor.”<sup>22</sup> Leonard Bernstein was given the first crack at it on 19 January 1955 in a concert with Benny Goodman. Both donated their services.

Bernstein scheduled an evening of contemporary music with the New York première of Hindemith’s *Clarinet Concerto*, commissioned by Goodman in 1947, Prokofiev’s *Fifth Symphony*, and Copland’s *Appalachian Spring*. The reviews were for the most part positive. *Musical America* reported that

The heritage of discipline and fire that Toscanini bequeathed these splendid musicians was in constant evidence. The orchestra responded to Mr. Bernstein as if he had been their regular conductor, and Mr. Bernstein seemed to respond to the orchestra. The evening was, in the truest sense, a collaboration. . . .

---

<sup>20</sup> Welling, “Old NBC Symphony, 96 Men Strong, Sounds Trumpet for Sponsor,” *The Wall Street Journal*, 27 October 1954, p. 1; “A Great Orchestra Fights for its Life,” *Musical America*, 15 November 1954, pp. 14–15; Downes, “Symphony of the Air,” *New York Times*, 14 November 1954, sec. 2, p. 7.

<sup>21</sup> “Symphony of the Air Now Has an Avocation,” *New York Times*, 25 November 1954, p. 27, col. 7; Paonessa, “The Orchestra That Refused to Die,” *Reader’s Digest*, August 1955.

<sup>22</sup> Sargeant, “Man Wanted,” *New Yorker*, 6 November 1954, p. 163.

The Prokofieff Symphony received a stunning performance. I have never seen a conductor suffer so intensely over a score as Mr. Bernstein did over this, but then, neither have I heard so powerful a performance of Prokofieff's Fifth before.<sup>23</sup>

Howard Taubman concurred:

The rousing interpretation of the evening went to the Prokofieff symphony. . . .

At the end of the first movement there was a spontaneous outburst of applause and bravos, proof that the symphony and the performance were making their mark. Throughout, the audience listened with what seemed participating intentness.

Mr. Bernstein conducted as if it were a pleasure and privilege to lead these men who have kept an orchestra in being by their self-will. And the men continued to play as if the chance to make music were the most precious gift that could be granted to them.<sup>24</sup>

In *Variety* there were a few barbs, but so far these were concealed in admiration of the orchestra's noble heritage. "When it's realized that the group is no longer held together and rehearsing constantly. . . . occasional lapses, as with entrances, can be overlooked." The concert brought in more than \$10,000 in box-office receipts.<sup>25</sup>

Soon enough, the SFA was able to piece together a more or less full season. Four concerts were devoted to Pulitzer Prize-winning compositions on 13 and 20 February and 6 and 13 March, Sundays at 5:30 P.M., directly following the Philharmonic concert at Carnegie Hall. Howard Hanson, Izler Solomon, Dean Eckertsen and Leon Barzin, respectively, conducted a repertoire of Ives, Copland, Douglas Moore, Quincy Porter, Schuman, Hanson, Piston, Menotti, Virgil Thomson, Leo Sowerby and Gail Kubik. These concerts were a constituent of the

---

<sup>23</sup> "Bernstein Conducts Symphony of the Air," *Musical America*, 1 February 1955, p. 25.

<sup>24</sup> Taubman, "Music: Bernstein Conducts," *New York Times*, 20 January 1955, p. 35, col. 4.

<sup>25</sup> "Symphony of Air Pulls 10G in Goodman Event; Flagstad Adds Repeat," *Variety*, 26 January 1955, p. 60.

sixteenth annual WNYC American Music Festival, broadcast every year between Lincoln's and Washington's birthdays.<sup>26</sup>

The orchestra also presented an all-Sibelius concert on 18 February with Werner Janssen and Jennie Tourel. Taubman wrote, "It would have been hard to find a better team for a Sibelius program." The Finnish ambassador, Johan Nykopp, and consul general, Artturi Lehtinen, served as patrons and gave a reception at the Finnish Restaurant, Finland House the night before. During the party a cable from Sibelius arrived, addressed to the "illustrious orchestra" and "my friend Werner Janssen."<sup>27</sup>

For 20 March, the great Kirsten Flagstad, who had already given three "farewell" concerts in New York, came out of retirement to appear with the orchestra, with her accompanist Edwin McArthur conducting. The concert was sold out the day it was announced and a second one added.<sup>28</sup> Toobin suggests that some members of the orchestra tricked McArthur into bringing Flagstad out of retirement by implying in conversations that he would become the regular conductor of the orchestra if he could bring Flagstad back, then denying any deal had been made

---

<sup>26</sup> "Symphony of the Air Schedules Series," *Musical America*, 1 February 1955, p. 8; "Symphony of Air Schedules Series," *New York Times*, 22 January 1955, p. 9, col. 4; "The 1955 Pulitzer Prize Series; Four Concerts—Symphony of the Air," *Pan Pipes of Sigma Alpha Iota*, January 1956, p. 12; "Symphony of Air Pulls 10G in Goodman Event; Flagstad Adds Repeat," *Variety*, 26 January 1955, p. 60. The Symphony of the Air would demonstrate a far greater commitment to American music and composers than did the NBC Symphony.

Ironically, one of the Pulitzer Prize works performed was a concert version of Menotti's radio opera, *The Old Maid and the Thief*, which the NBC had premiered more than twenty-five years earlier (Ross Parmenter, "Opera by Menotti Heard in Concert," *New York Times*, 7 March 1955, p. 23, col. 3).

<sup>27</sup> Taubman, "Music: Symphony of the Air Plays," *New York Times*, 19 February 1955, p. 19, col. 2; "Sibelius in Tribute," *New York Times*, 17 February 1955, p. 22, col. 5.

<sup>28</sup> "Flagstad, Goodman To Aid NBC Orch," *Variety*, 22 December 1954, p. 60; "Flagstad to Sing Again To Aid Symphony of Air," *New York Times*, 21 December 1954, p. 31, col. 4; "Symphony of Air Pulls 10G in Goodman Event; Flagstad Adds Repeat," *Variety*, 26 January 1955, p. 60.

after the concerts. Toobin believes the players were “careless rather than deceitful” but notes that “the democratic nature of the symphony made every man a potential spokesman, and there were always one or two operators going their own way and purporting to speak for the group”<sup>29</sup>

At a post-rehearsal cocktail party the players gave Flagstad a plaque and named her honorary lifetime member of their organization. Olin Downes describes “scenes of unbounded enthusiasm” for the Flagstad, and the orchestra cleared an estimated \$15,000 for the two concerts.<sup>30</sup>

The orchestra, in fact, completely filled its calendar for February and March. During one week in March alone the group played four concerts: the last of the Pulitzer Prize concerts, directed by Leon Barzin; the two all-Wagner Kirsten Flagstad concerts; and “Excursions in Jazz” featuring a combination of the music and orchestras of Don Gillis and Duke Ellington, presenting the première of Ellington’s symphonic jazz “Concerto for Piano, Dance Band and Symphony Orchestra” called *Night Creature. Variety*, in its inimitable and thoroughly indefinable jargon, wrote that:

After a tedious opening segment in which Don Gillis, the Symph’s conductor, led the orch in a number of his own pop-symphonic compositions, the concert came to life with Ellington on the podium and his sidemen relegating the Symph’s longhair tooters the straight-man roles. . . . The maestro split his baton chores with some effective keyboard work and his sidemen were socko in the voicing and phrasing of the jazz notes.<sup>31</sup>

---

<sup>29</sup> Toobin, pp. 92–93.

<sup>30</sup> Downes, “Music: Mm. Flagstad Sings Wagner,” *New York Times*, 21 March 1955, p. 21, col. 1; “A Flagstad Saga,” *Variety*, 23 March 1955, p. 60.

<sup>31</sup> “Toscanini’s Legacy,” *Newsweek*, 28 March 1955, pp. 68–9; “Barzin Conducts Final Pulitzer Prize Concert,” *Musical America*, April 1955, p. 15; Olin Downes, “Music: Series Is Ended,” *New York Times*, 14 March 1955, p. 29, col. 1; “Ellington Jumps At Carnegie Hall But B.O. Doesn’t Swing,” *Variety*, 23 March 1955, p. 43.; Howard Taubman, “Music: The Duke Jumps,” *New York Times*, 17 March 1955, p. 29, col. 2; “Symph of Air Fools ‘Em; 200G Season,” *Variety*, 23 March 1955, p. 60.

The Symphony of the Air also made broadcasting history when Bernstein used it in his first eight *Omnibus* programs for CBS-TV. This opportunity was pleasing both for the high fees and the pleasure of supporting NBC's rival. The first of these was the now familiar program where Bernstein comments on the sketches for Beethoven's Fifth, whose manuscript is painted large on the studio and the players stand about it.

Counting these and the occasional appearances on NBC-TV Opera, the Symphony of the Air appeared in public twenty-four times and earned over \$200,000, having started with pocket change.<sup>32</sup> It was, in short, a phenomenally successful first season. On 7 March 1955 the New York Music Critics Circle voted to salute the players for "courage and determination in refusing to let a fine American orchestra disappear from the American scene." In May 1955, there was a Citation of Merit from the National Association for American Composers and Conductors in conjunction with the four Pulitzer Prize concerts. The success of the season not only improved its bank balance but gave the orchestra a bargaining chip in its negotiations, backed by a new spirit of unity and mission. Thus when NBC Radio planned the eighty-eighth birthday tribute to Toscanini, Gillis made it clear that unless the entire orchestra was reassembled, no one would come. On a later vote, the orchestra reversed this decision, but by then NBC had canceled the show.<sup>33</sup>

---

<sup>32</sup> "Toscanini's Legacy," *Newsweek*, 28 March 1955, pp. 68–9; "Symph of Air Fools 'Em; 200G Season," *Variety*, 23 March 1955, p. 60. David Walter tells me, however, that despite the financial success of that first season, each player earned no more than \$3500, not a living wage even in 1955 (interview with the author, 30 July 1993).

<sup>33</sup> "Symphony of Air Lauded by Critics," *New York Times*, 8 March 1955, p. 23, col. 4; "The 1955 Pulitzer Prize Series; Four Concerts—Symphony of the Air," *Pan Pipes of Sigma Alpha Iota*, January 1956, p. 12; "Toscy Tribute On NBC Radio Hits Some Snags," *Variety*, 2 March 1955, p. 27; Val Adams, "Musical Tribute to Toscanini Off," *New York Times*, 3 March 1955, p. 37, col. 5.

Gillis also proposed inviting King Frederick IX of Denmark, an enthusiastic amateur musician and occasional conductor of the Danish broadcasting orchestra, to lead a series of concerts, certain to be prime publicity value. Untroubled by matters of protocol, Gillis rang the king up directly, with Victor Borge translating, only to hear the monarch say he was unable to leave his country.

Two cities, Miami and Newark, expressed interest in adopting the Symphony of the Air as their municipal orchestra. In New Jersey citizens gained the support of the Governor for the project; the orchestra, meanwhile, traveled to Miami in early April for three concerts under Guido Cantelli and Izler Solomon before enthusiastic crowds at the Miami Beach and Dade County Auditoriums. For a time it seemed likely the Symphony of the Air would move to Miami for 1955–56.<sup>34</sup>

## 2

### TOUR OF THE FAR EAST

The Symphony of the Air's 1955 tour of the Far East was the players' third grand excursion, after the trips to South America in 1940 and across the country in 1950. Like the others it was overtly political in origin. In 1955 the enemy was no longer Nazis in Argentina but Communism. In 1949 a private organization called the American National Theatre & Academy (ANTA) began an International Exchange Program to compete with the highly successful Soviet exports of musicians and dancers to bordering countries. Its first projects were fairly innocuous: in 1949, ANTA sent a *Hamlet* company to Elsinore, Denmark, and in 1950, Ballet Theatre went to Europe. By 1951, however, the organization had stepped up its operations with a Cultural Festival in West Berlin to offset the effects of a Russian Youth Rally

---

<sup>34</sup> "2 Cities Discuss Moving Symphony," *New York Times*, 11 February 1955, p. 19, col. 1; "Symphony Of Air Welcomed in Miami," *New York Times*, 4 April 1955, p. 33, col. 1.

in East Berlin; it included performances of *Oklahoma* and *Medea* (presumably the Samuel Barber *Medea*). These were deemed so important, the shows returned in 1952 and 1953.

Until 1954, ANTA's International Exchange Program had been privately financed under a Congressional charter much like that of the Red Cross. In September of 1954, however, Eisenhower asked Congress to fund the organization directly "to help counter the recent invasions of Europe by groups of Soviet artists and performers." Under this new arrangement, the State Department assumed the costs to get the groups overseas, then let each group travel in the country on its own steam—none would be underwritten completely. The State Department and a government committee retained approval of the groups engaged and the locations. In 1954 and 1955 these were Mexican-American dancer José Limón's tour to South America; *Porgy and Bess* in Europe, Russia and the Near East (memorialized in Truman Capote's witty travelogue *The Muses Are Heard*, 1956); Blanche Thebome and Isaac Stern in Iceland—"a sensitive spot cultivated industriously by the Russians"—and the New York Philharmonic-Symphony at the Edinburgh Festival and beyond.<sup>35</sup>

But Asia was now the key battlefield in the cultural war. ANTA sent "scouts" to Asia in early 1955 and began to search at home for suitable artists. The timing could not have been more fortuitous, for the Symphony of the Air had a flexible schedule, needed engagements and was willing to travel. By 22 February the International Exchange Program had agreed to partial funding of a six-week tour of Japan, Korea, Taiwan, Hong Kong, the Philippines, and Hawaii. Walter Hendl of the Dallas Symphony and Thor Johnson of Cincinnati would co-conduct. Naturally

---

<sup>35</sup> "Culture on the Road," *Newsweek*, 7 February 1955, p. 72; "U.S. Steps Up Cultural War," *Variety*, 23 March 1955, pp. 1, 60. The annual budget for the IEP was \$2,500,000.



there would be an emphasis on American works. A. Strok was hired to manage. Nicolas Moldavan, a viola player, was selected as tour manager.

The IEP was pleased with this “most auspicious attraction to inaugurate the Far East activities of our program,” while Gillis announced “another great step forward in the continued life of one of the world’s finest orchestras.” It was the first time a major American orchestra visited the Far East.<sup>36</sup> A group of three, including Strok, Gillis and Abe Savage, public relations counsel, left for Japan on 25 April for a dry run. Alan Shulman, who was still employed at NBC and therefore could not go, would stay behind in New York as president *pro tempore*.<sup>37</sup>

The orchestra departed for San Francisco on TWA on 28 April. The orchestra was then flown by the Military Air Transport Service from San Francisco to Japan. The Japanese leg would be sponsored in part by the *Mainichi* Newspapers and the Japan Broadcasting Corporation (NHK).<sup>38</sup>

From the first, it was clear that the Symphony of the Air would triumph. The demand for tickets to the opening concert at the 2,600-seat Hibiya Hall was so high that they appeared on the black market at as much as five times their normal value. Walter Hendl conducted a program of Berlioz, Gershwin, Richard Strauss and

---

<sup>36</sup> “Culture on the Road,” *Newsweek*, 7 February 1955, p. 72; Howard Taubman, “Philharmonic Set for Europe Tour,” *New York Times*, 25 January 1955, p. 27, col. 1; “Symph of Air Maps More N.Y. Concerts; Is Talking Far East Trip With ANTA,” *Variety*, 19 January 1955, p. 71. “Symphony of the Air to Tour Far East Under International Exchange Program,” *New York Times*, 23 February 1955, p. 24, col. 6; Taubman, “Orchestra Tours,” *New York Times*, 27 February 1955, sec. 2, p. 9, col. 7; the entire cost of the tour was guessed to be about \$365,000, with ANTA underwriting about \$175,000 of the total. The Los Angeles Philharmonic took a tour of the Far East in 1956 (see Charles White, *Goodwill Mission; Being Unabridged, Unedited, and Uncensored Letters Back Home, for Use in the Los Angeles Herald-Express During the Far Eastern Tour of the Los Angeles Philharmonic Orchestra* [n.p.], 1956).

<sup>37</sup> Shulman, interview with the author, 22 July 1993; “Music Officials Leave,” *New York Times*, 26 April 1955, p. 26, col. 2.

<sup>38</sup> “Ex-NBC Orch Opens 365G Six-Week Cultural ‘Invasion’ With Tokyo Stand,” *Variety*, 4 May 1955, p. 60; “Symphony of Air Cheered in Tokyo,” *New York Times*, 4 May 1955, p. 31, col. 6; “Symphony of Air Starts Tour,” *New York Times*, 29 April 1955, p. 28, col. 1.

Brahms to Prince Akihito and an “entranced crowd” applauding for eight minutes at the end of the concert. *Time* repeated the ecstatic words of the Japanese critics: “My eyes were blurred with tears of my deep feeling. We have been waiting these many years just for this night.” And: “I feel as if I had eaten a big beefsteak of music”—titling its article “Beef for Japan.”<sup>39</sup>

The next night the orchestra played for students, with tickets of about 25¢ each. Young people waited in line at the box office more than twenty-four hours, bundled in quilts and sleeping on the ground. Orchestra members were greeted as celebrities and asked to sign hundreds of autographs. After three thousand were turned away, the youths signed a petition requesting an extra concert. The orchestra voted to meet the demand by taking out the largest stadium available. The *Mainichi* had given the musicians lapel pins, which were numbered; Japanese students learned to recognize the players and even remember what instrument they played by these numbers. Wherever they went, Japanese music students who happened to be studying the same instrument would surround them and ask questions about technique. “Not even the appearance of Marilyn Monroe made such a hit in Japan,” said *Time*.<sup>40</sup>

In short, the orchestra’s reception in Japan was simply beyond its wildest hopes. The orchestra decided to open rehearsals the public in order to accommodate the demand. Stepping outside for a breath of fresh air at one concert, Hendl found hundreds of listeners standing with their ears pressed to the

---

<sup>39</sup> “Symphony of Air Cheered in Tokyo,” *New York Times*, 4 May 1955, p. 31, col. 6; “Beef for Japan,” *Time*, 16 May 1955, p. 45.

<sup>40</sup> “Beef for Japan,” *Time*, 16 May 1955, p. 45; William J. Jorden, “Symphony of Air Success in Japan,” *New York Times*, 23 May 1955, p. 28, col. 5; “Tokyo Concert Added,” *New York Times*, 6 May 1955, p. 17, col. 6; Taubman, “‘No End of Jolly’,” *New York Times*, 29 May 1955, sec. 2, p. 7, col. 1.

wall. The tour was called the musical event “of the century.” One critic summed it up: “I do not believe there have been any musicians from abroad who ever so successfully grasped the heart-strings of the Japanese people as did the Symphony of the Air.”<sup>41</sup>

All told, the orchestra played nineteen concerts over three weeks. This was three more than originally scheduled: two concerts were added for U.S. military personnel only (audience size: 2,800 and 4,200). In addition, the orchestra played five studio radio broadcasts and three telecasts. An estimated 64,500 in Japan heard the orchestra live, and one concert was filmed by the U.S. Information Service.

There was even some true cultural exchange, for Thor Johnson announced he would program a work by young Japanese composer Yasushi Akatagawa for an American première the next season by the Cincinnati Symphony. In Hiroshima, a U.S. attaché told orchestra members “that they had done more in three weeks to cement peaceful relations than American officials had accomplished in three years.”

Early on, the tour management had decided to extend the tour to eight weeks, with concerts in Singapore, Ceylon, and Thailand. The Japanese hoped for another ten concerts at the 40,000-seat open-air stadium on the way back. The players left 100 of their albums behind for distribution to the grateful fans.<sup>42</sup>

The Symphony of the Air arrived in Seoul on 26 May and was honored at a tea sponsored by the Republic of Korea Government and the Korean Musicians

---

<sup>41</sup> “Symphony of Air Winds Up Sock Jap Tour; ‘Finest U.S. Ambassadors’,” *Variety*, 1 June 1955, p. 60; “Service Men Hear Symphony,” *New York Times*, 16 May 1955, p. 26, col. 3; Jorden, “Symphony of Air Success in Japan,” *New York Times*, 23 May 1955, p. 28, col. 5; “Symphony in the Air,” *Time*, 18 July 1955, p. 43; “Orchestra Ends Series,” *New York Times*, 25 May 1955, p. 38, col. 8.

<sup>42</sup> “Symphony of Air Winds Up Sock Jap Tour; ‘Finest U.S. Ambassadors’,” *Variety*, 1 June 1955, p. 60; “Symph of Air Orient Trek Extended to Eight Weeks; See Orch Making History,” *Variety*, 25 May 1955, p. 76.

Association. Post-war conditions were still squalid: United States Army engineers had worked for several days to construct a special stage and shell-like backdrop in the shadow of war-damaged Capitol Building. The Koreans were every bit as enthusiastic as the Japanese; banners welcoming the American musicians hung across main streets, and the concert on 27 May had been sold out weeks in advance. Among the 12,000 who attended were President Syngman Rhee and his wife; profits went to Korean Music Foundation.<sup>43</sup> In Korea the orchestra players got their first chance to play the role of musical missionaries, as David Walter recalls:

The musicians had no instruments, no strings—also in Taiwan. We brought them gifts of strings, of rosin; a couple of people gave them bows; the oboe players and the bassoon players gave them reeds—stuff they couldn't get, or had the worst possible conditions. So the president of Korea sent profound thanks to the American State Department for sending us there, because we had helped them.<sup>44</sup>

The following day the orchestra played for U.S. and United Nations troops stationed in South Korea and left later in the day for Okinawa, still occupied by American troops.<sup>45</sup>

After Okinawa the orchestra flew to Taiwan—that is, Formosa, stronghold of the Nationalist Chinese government in exile—for a concert on 1 June at the Armed Forces Stadium in Taipei. The audience of 7,000 included Generalissimo and Mme. Chiang Kai-shek and their entourage. Mme. Chiang and her Chinese Women's

---

<sup>43</sup> "Symphony to Play for Soldiers," *New York Times*, 13 May 1955, p. 21, col. 3; "Symphony of the Air in Seoul," *New York Times*, 26 May 1955, p. 35, col. 1; "Rhee Joins 13,000 at Concert in Seoul To Hear Symphony of the Air Program," *New York Times*, 27 May 1955, p. 15, col. 2.

<sup>44</sup> Interview with the author, 30 July 1993.

<sup>45</sup> "Symphony to Play for Soldiers," *New York Times*, 13 May 1955, p. 21, col. 3; "Rhee Joins 13,000 at Concert in Seoul To Hear Symphony of the Air Program," *New York Times*, 27 May 1955, p. 15, col. 2. Okinawa would be returned to Japan in 1972. *The Times Atlas of World History*, Revised Edition, ed. Geoffrey Barraclough (London, 1984), p. 279.

Anti-Aggression League had sponsored the event. During intermission and at the end, the Generalissimo came backstage and congratulated the musicians.<sup>46</sup>

The first of five concerts in the Philippines was held in Manila on 6 June, where it appeared that the audience, including President Ramon Magsaysay and other dignitaries, “tried to outdo Japan in applause”:

[Conductor Thor] Johnson opened the program with Mozart’s overture to “The Magic Flute,” then played Beethoven’s Symphony No. 7. The audience’s absorption in the music could be measured by the movement of hand fans in the 90-degree tropical heat. At times, no motion could be seen. The ninety-one musicians, however, mopped their brows freely whenever they could.

The orchestra’s penultimate offering, “Rhapsody in Blue” by George Gershwin, drew the most prolonged applause. Joseph Kahn, the piano soloist, was called back four times.

Rimsky-Korsakoff’s “Capriccio Espagnole” was supposed to end the concert, but it didn’t. The audience applauded until Mr. Johnson announced a special number which, he said, the orchestra had learned this morning. The work was composed by Lieut. Col. Antonino Buenaventura, director of the Philippine Constabulary Band, which the visiting musicians “discovered” and praised highly after having heard them play. As the listeners applauded and shouted, Mr. Johnson stepped down into the audience and led Colonel Buenaventura to the podium.

Immediately after the visit by the Symphony of the Air, the government set up a program for native musicians to study in New York with members of the orchestra.<sup>47</sup>

The last leg of the tour took the orchestra west, to Bangkok, Singapore, Kuala Lumpur, and Ceylon. As the musicians played in Thailand, their wives, volunteer workers and well-wishers gathered in Carnegie Hall to celebrate the first anniversary of the founding on 17 June 1954, while the musicians had their own party.

---

<sup>46</sup> “Symphony of Air Is Heard in Taipei,” *New York Times*, 2 June 1955, p. 25, col. 4.

<sup>47</sup> “Symphony of Air Enchants Manila,” *New York Times*, 7 June 1955, p. 37, col. 8; David Walter, interview with the author, 30 July 1993. The two of Walter’s Filipino students took advantage of the program to establish residency in the United States by marrying quickly, and did not return to enrich the cultural life of the Philippines—a common occurrence in these programs.

As the tour stretched out, the problems inevitably increased. In Colombo, Ceylon, at a children's concert for 5,000 in a converted airport hangar, the humidity was so high that the strings of three violas snapped during the "Eroica." In Bangkok, the temperature was 105° onstage and there were no fans; U.S. Ambassador John Peurifoy came backstage to insist that the men remove their white jackets. And a last concert in Honolulu had to be canceled for want of adequate military transportation. The group straggled in piecemeal from the East to Travis Air Force Base in Fairfield, California, rather ignobly ending to this glorious tour.<sup>48</sup>

The Symphony of the Air's tour of the Far East was a triumph both musically and for cultural diplomacy. In total there were forty-two concerts in nine countries, every single one of them sold out. Others would soon follow their footsteps, but the Symphony of the Air players paved the way.

It was also hard to miss their effect as American ambassadors. An editorial in *Musical America* declared: "Such anti-American elements as exist in Tokyo, Taipei or Manila will be hard put to dispel the excitement, the enthusiasm, the admiration engendered by the visit of the American Symphony of the Air." Similar sentiments were found in a *New York Times* editorial: "Communists have been trying hard to sell the people of Asia the idea that the United States knows nothing of real culture. An organization like the Symphony of the Air helps to dispel such a notion."<sup>49</sup> But sadly, this great moment in the orchestra's history was its high point.

---

<sup>48</sup> "It's Symphony Birthday, Give or Take One Day," *New York Times*, 17 June 1955, p. 18, col. 5; "Symphony of Air in Singapore," *New York Times*, 20 June 1955, p. 17, col. 7; "Orchestra Tour Brings Reunion for 1st Cousins," *New York Times*, 21 June 1955, p. 37, col. 8; "5,000 Ceylon Children Hear Symphony of Air," *New York Times*, 24 June 1955, p. 17, col. 4; "Symphony in the Air," *Time*, 18 July 1955, p. 43; "Symphony of Air Returns to U.S.," *New York Times*, 1 July 1955, p. 13, col. 3.

<sup>49</sup> "Pacific Ambassadors," *Musical America*, June 1955, p. 4; "Symphony In The East," editorial, *New York Times*, 29 June 1955, p. 28, col. 3.

## 3

## ELLENVILLE, N.Y.; LEONARD BERNSTEIN

While the orchestra was traveling, Alan Shulman and the others back home had postponed the move to Miami and booked a full New York season for 1955–56. It would center around monthly subscription concerts in Carnegie Hall, allowing the players to appear in eight planned broadcasts and a possible nationwide tour of the NBC Television Opera. They would also inaugurate the new Shakespeare Festival Theatre in Stratford, Connecticut in late July, a concert directed by Peter Herman Adler.<sup>50</sup>

More interesting still were plans for a summer festival for the orchestra. Several communities had already expressed interest, notably Stony Brook, Long Island, with its 2,000-seat Dogwood Hollow Amphitheatre, and had accordingly booked four Saturday evening concerts for July, conducted by Alphonso d'Artega.<sup>51</sup>

There was more support, however, both within the orchestra and without, for a summer festival in the Shawagunk area of the Catskills. Ellenville, New York, was in the “Borscht Belt” of resort communities with live evening entertainment. Jascha Rushkin, a violinist in the orchestra who lived in New Paltz, fifteen miles away, had been promoting the notion of a Catskills festival at least since 1953, aided by Metropolitan Opera baritone John Brownlee, who also lived in the area.

---

<sup>50</sup> “Symphony of Air Fills Date Book,” *New York Times*, 6 July 1955, p. 24, col. 4; “Symphony of Air to Give Shakespeare Concert,” *New York Times*, 27 June 1955, p. 18, col. 6.

<sup>51</sup> Ross Parmenter, “World of Music: Summer Site For Orchestra,” *New York Times*, 19 June 1955, sec. 2, p. 9, col. 4.

Now, they dreamed of creating a five-week festival of symphonic music, opera, ballet and drama of about five weeks, with the Symphony of the Air as resident orchestra. Rushkin had originally hoped to lend his own 40-acre New Paltz property to the cause for only \$1.00 a year, but “being mostly a residential town, [New Paltz] could not guarantee a workable minimum box-office sale.” Ellenville, on the other hand, was a resort town and could guarantee a massive influx of summer vacationers. But there was no suitable amphitheater in Ellenville.<sup>52</sup>

An Ellenville central committee, chaired by local businessman Harry Resnick and including a group of local innkeepers headed by Jerome Hershon and the tenor-turned-millionaire Frank Forest, called a general public meeting in Ellenville to begin the fundraising process for 2 June 1955. The vision of 30,000 people a week for six weeks during August, the slowest summer month, was not difficult to sell to local merchants and “bungalow colony” owners. “It is now within our power to make Ellenville the permanent home of the Catskill Music Festival,” Resnick declared, “featuring the N.B.C. Symphony Orchestra [*sic.*] and the stars of the Metropolitan Opera Company.” More than \$45,000 in advance ticket sales was pledged by the three hundred attending the meeting, who also voted unanimously to sign a contract to underwrite the Empire State Music Festival, Inc., the organization created by Brownlee and Rushkin. The directors announced that “The Symphony of the Air has been chosen as the festival orchestra to participate in all performances.” A site was purchased for \$12,000 the next week, the 110-acre

---

<sup>52</sup> Parmenter, “World of Music: Summer Site For Orchestra,” *New York Times*, 19 June 1955, sec. 2, p. 9, col. 4; “From Every Mountainside,” *Time*, 15 August 1955, p. 62; “Ellenville’s Festival Is First Major Music Undertaking Throughout New York,” *Ellenville Journal*, 4 August 1955, p. 1; “Catskill Tune-up,” *New York Times*, 14 August 1955, sec. 2, p. 15, col. 1.



Godey Farm close to downtown Ellenville. Organizers had about six weeks to build an amphitheater before the first concert in early August.<sup>53</sup>

After the orchestra's return from the Far East a contract was signed for the concerts on Friday, 1 July 1955, between the Empire State Music Festival and the Catskill Mountain Civic Association, and two weeks later the schedule had been planned and conductors engaged. There would be three symphony concerts and two opera performances weekly over five weeks. Conductors were to be Eduard van Beinum of the Concertgebouw Orchestra, Wallenstein, Leinsdorf, and Emerson Buckley, the latter to conduct *La Bohème*. The Sunday afternoon concerts would feature pops concerts with living composers leading their own works.<sup>54</sup>

Ellenville, founded in 1805, has grown only a little from 5,000, forty years ago. It is a quiet, picturesque town of white steeple churches amidst green hills of cherry, white pine, maple and hemlock trees. During the summers, the surrounding area would swell with vacationers, "surfeited with ping-pong, badminton, and marshmallow roasts." The 125 musicians and festival technicians planned to rent summer lodging in Ellenville, but since it was only about a 45-minute drive from Manhattan, most commuted from their homes.<sup>55</sup>

---

<sup>53</sup> "Festival Meeting Tonight," *Ellenville Journal*, 2 June 1955, p. 1; "Ellenville Is Selected as Site For Empire Music Festival," *Ellenville Journal*, 9 June 1955, p. 1; Parmenter, "World of Music: Summer Site For Orchestra," *New York Times*, 19 June 1955, sec. 2, p. 9, col. 4; "Catskill Tune-up," *New York Times*, 14 August 1955, sec. 2, p. 15, col. 1. Later reports suggested the Civic Association had pledged to purchase \$100,000 worth of advance tickets ("From Every Mountainside," *TIME*, 15 August 1955, p. 62; Irving Kolodin, "Beethoven, Brahms and B . . . t," *Saturday Review*, 20 August 1955, p. 25).

<sup>54</sup> "Music Festival to Open in 3 Weeks," *Ellenville Journal*, 14 July 1955, p. 1; Parmenter, "World of Music: Summer Site For Orchestra," *New York Times*, 19 June 1955, sec. 2, p. 9, col. 4. The line-up of conductors would change slightly by the time the festival began.

<sup>55</sup> "Music Festival to Open in 3 Weeks," *Ellenville Journal*, 14 July 1955, p. 1; "Beethoven, Brahms and B . . . t," [stands for "Borscht?"] *Saturday Review*, 20 August 1955, p. 25; David Walter, interview with the author, 30 July 1993.

The stage and summer tent were designed by the Viennese architect Frederick J. Kiesler. The stage could be adapted for symphonic concerts, opera, and theater-in-the-round. The circular tent, 50 feet tall, 180 by 160 feet in area and made of seven sections of blue, yellow and white canvas, cost approximately \$35,000 and provided covering for 2,000 listeners. An additional 2,000 could enjoy the show from seats outside the tent, and 2,000 more could fit on the grass for \$1.50. Regular tickets ranged from \$4 to \$5. There was a \$100,000 investment in permanent improvements and advertising, and a \$30,000 operating cost per week, totaling \$250,000 in expenses for the first year; festival organizers still hoped for a net profit of \$375,000 for the five-week festival.<sup>56</sup>

All was ready. The Ellenville Festival began on 3 August with a concert of Beethoven and Brahms given by the Symphony of the Air, directed by van Beinum. The opening speechifying was by the mayor, a state senator and the Dutch Ambassador, Dr. S. G. Baron van Voorst Tot Voorst. The 4,000 in attendance and the critics received the concert warmly. "Tonight's program was not only sure-fire, but played so that it deserved to succeed," wrote Taubman. The group contained just enough members of the Toscanini orchestra to warrant its name, observed Irving Kolodin, who suggested more celli and basses. David Walter believes the press, still outraged over the loss of the NBC Symphony, was prepared to favor Ellenville.<sup>57</sup>

---

<sup>56</sup> "Tent and Stage Work of Viennese Architect," *Ellenville Journal*, 4 August 1955, p. 1; "From Every Mountainside," *Time*, 15 August 1955, p. 62; "Catskill Tune-up," *New York Times*, 14 August 1955, sec. 2, p. 15, col. 1; "Longhair 'Invasion' of Borscht Belt Via 250G Ellenville, N.Y., Music Fest," *Variety*, 3 August 1955, pp. 2, 60; Frank Milburn, Jr., "Empire State Music Festival Inaugurated," *Musical America*, August 1955, p. 3.

<sup>57</sup> "Beethoven, Brahms and B . . . t," *Saturday Review*, 20 August 1955, p. 25; Taubman, "Music: A New Festival," *New York Times*, 4 August 1955, p. 17, col. 2; interview with the author, 30 July 1993. On the program for the first concert were Beethoven's "Leonore" Overture No. 3 and the Eighth Symphony and Brahms's First Symphony.

The following night, Thursday, the festival presented *La Bohème* with members of the Metropolitan Opera Company, "Setless but fresh-sounding." Both concerts were repeated two days later. On Sunday Morton Gould conducted a program of Gershwin and his own works. And so the formula went for the next four weeks, through 3 September: two symphonic concerts and two operatic productions on alternate nights and a pops matinee on Sundays. Several times rain limited the audience to those who could fit under the tent but in general the festival was well attended. The conductors were Wallenstein, Leroy Anderson, Leinsdorf, Fiedler, Thomas Scherman, Izler Solomon and Hugh Ross; among the soloists were Oscar Shumsky and Leonard Rose, former members of the NBC Symphony, and Eugene List. Some of the highlights were a production of *The Tempest* featuring the incidental music that Sibelius wrote, conducted by Hugh Ross on 2 September, and *La traviata* on 20 August, which attracted the largest crowd of the summer—more than 5,000. José Limón choreographed dance events on 24 and 26 August.<sup>58</sup>

Altogether, the festival attracted about 59,000 listeners who paid some \$225,000 for their tickets. This left a deficit of \$160,000, most of which (more than \$125,000) could be written off as one-time capital expenditure. Moreover, it had survived two hurricanes and the worst flood in New York State history. Next

---

<sup>58</sup> "From Every Mountainside," *Time*, 15 August 1955, p. 62; Taubman, "Music: A New Festival," *New York Times*, 4 August 1955, p. 17, col. 2; "Music Concert at Ellenville," *New York Times*, 18 August 1955, p. 16, col. 2; "Tent at Music Festival Withstands Storm That Devastated the Surrounding Area," *New York Times*, 23 August 1955, p. 16, col. 5; Schonberg, "Ellenville Fete Begins Last Week," *New York Times*, 1 September 1955, p. 19, col. 1; Schonberg, "Rose Performs at Upstate Fete," *New York Times*, 2 September 1955, p. 15, col. 1; Schonberg, "Ellenville Fete Offers 'Tempest'," *New York Times*, 3 September 1955, p. 8, col. 6; "Empire State Fest Ends As Artistic Success But to \$160,000 Loss," *Variety*, 7 September 1955, p. 68. Other operas presented included *Madama Butterfly* on 11 and 13 August, *Così fan tutte* on 25 and 27 August and *Love Triumphant* by Cimarosa, sharing the program with the Limón Dance Company ("Major Music Festival Slated for Ellenville; Other Series Set," *Musical America*, July 1955, p. 19).

season was to include an opera and drama workshop, a choral group, and a summer training for young instrumentalists and conductors.

Unfortunately, at the same time there was dissent in the ranks, as there so often is in cooperative and volunteer enterprises. Just before the Empire State Music Festival, Don Gillis had resigned as president, attacked for his “autocratic” management style by a faction which included Herbert Fuchs and Leon Frengut. Fuchs took over as president *pro tempore*; and Gillis went back to his composing and eventually worked for several southern universities. At the same time, Jascha Rushkin thought his success with the Ellenville festival merited his being elected to the board. As NBC Symphony bass player Samuel Levitan told me, the Symphony of the Air was destined for trouble precisely because “everybody was their own boss there.”<sup>59</sup>

Another outsider, a wealthy young realtor named Norman Chase, proposed to set up a syndicate to promote and manage the orchestra. In exchange for the presidency, he would guarantee twenty recording sessions, six New York concerts, a local two-week tour and a ten-week foreign tour; he promised the players a minimum of \$5,000 a year in earnings. Another outsider, Joseph H. Conlin, volunteered to serve as impresario. Columbia Artists Management was also interested in setting up a ten-week tour. The players were understandably wary of outside control which would tend to commercialize it and threaten its non-profit status. But they were disheartened by the feuding. “No one in his right mind would

---

<sup>59</sup> “Gillis Quits Orch Head With Friction Claims,” *Variety*, 3 August 1955, p. 60; “Don Gillis Resigns Symphony of Air Post,” *Musical America*, August 1955, p. 25; Arthur Bronson, “Crucial Year for Symphony of Air With Syndicate, Factions Involved,” *Variety*, 7 September 1955, p. 68; Levitan, interview with the author, 23 July 1993. Gillis was on the faculty at Southern Methodist University, Dallas Baptist College and the University of South Carolina. He died in 1978 (*Baker’s Biographical Dictionary*, 8th edn., ed. N. Slonimsky, p. 624).

ever succeed [Gillis as president],” wrote Toobin. “No one in his right mind ever did.”<sup>60</sup>

In the September elections, the members chose bass player David Walter as their new president. Walter, who had quit his position with the *Tonight Show* band to travel with the orchestra to the Far East, was clearly a compromise among the various factions. Rushkin (of Ellenville) was also elected to the board; the realtor Norman Chase quit the organization altogether, citing “the indecisiveness of many of the board of directors in acting upon their own recommendations.” In December, for the first time an outsider was elected the board, Jerome Toobin. A disc jockey at a radio station in Philadelphia, Toobin had impressed the members of the orchestra by staging an impressive volunteer fundraising effort over the air, bringing in \$30,000 in the first season. Toobin would remain with the orchestra until its demise nearly nine years later, serving as manager for most of the time. In the 1970s he wrote a memoir of his experiences called *Agitato*.<sup>61</sup>

Toobin’s platform was simple: bring in Cantelli as permanent conductor. He recalls:

I had interviewed him on radio in 1955, while I was still working in Philadelphia, and we became friends. We talked a great deal about the future of the Symphony of the Air, and I made no secret of my hopes that he would become its principle conductor when we could finance a proper season and pay him what he needed. He made his interest clear. . . . The Cantelli–Symphony of the Air association was a pet dream of mine, and like most dreams difficult to achieve. The fault was not in our stars, it was in our minuscule bank account.<sup>62</sup>

---

<sup>60</sup> Bronson, “Crucial Year for Symphony of Air With Syndicate, Factions Involved,” *Variety*, 7 September 1955, p. 68; Toobin, p. 25.

<sup>61</sup> “Air Symphony Elects,” *New York Times*, 14 September 1955, p. 35, col. 1; Walter, interview with the author, 30 July 1993; “New Directors Board for 2d Symphony of Air Year; Chase Quits Foundation,” *Variety*, 14 September 1955, p. 68; Toobin, pp. 27–32. Board members for 1955–56 included Leon Frengut, Philip Sklar, Edward Vito, Alan Shulman, Paul Clement, David Walter, Arthur Granick, Jascha Rushkin, Paul Gershman, and later, Toobin. Fuchs retired from the board (“Symphony of the Air Elects Directors,” *Musical America*, October 1955, p. 24).

<sup>62</sup> Toobin, p. 89.

“We learned a great deal from Cantelli during his years with the [NBC] Symphony,” says David Walter. “He was *the only man* who could have succeeded Toscanini. The only one.” Alan Shulman concurred. And Cantelli was conducting the Philharmonic that winter and loathing it. Then on 24 November 1956 came the tragic airplane crash in Paris and the dream summarily ended.<sup>63</sup>

Leonard Bernstein was the next most logical choice as music director. “He was young, famous, versatile, well connected, experienced,” says Toobin. Bernstein, who had no regular post at that time, fancied the job. Bernstein drove a hard bargain, however. Alan Shulman recalls:

We had booked Carnegie Hall for four concerts, no conductors. Everyone I went to was unavailable. Finally I went to Bernstein, offered him one concert. He said “Oh no. All four concerts or I’m not going to do it.” So he used us as a stepping-stone. At that time he wasn’t conducting, really—he was conducting the New York City Symphony Orchestra—so this was a chance for him to get established. In a sense, we helped him along in his career [to the Philharmonic]

In fact he ultimately led six concerts that season, and not without incident.<sup>64</sup>

The Symphony gave three concerts before the subscription finally series. The first, on 26 September 1955, commemorated the tenth anniversary of Bartók’s death conducted by Tibor Serly. On the program were the Concerto for Orchestra, the First Rhapsody and First *Portrait* (*Egy ideális*, op. 5) with Joseph Szigeti, and *Cantata Profana*, with the Robert Shaw Chorale and soloists Leslie Chabay and Mack Harrell.

The second concert, on 13 October, was part of the first campaign to save Carnegie Hall, in danger of being replaced by a modern office building. Isaac Stern was seeking \$4,500,000 to purchase the building. This concert, one of several for

---

<sup>63</sup> Interviews with Shulman and Walter, 22 and 28 July 1993; Toobin, pp. 89–91. Shulman composed one of his most successful works for Cantelli, the *Laurentian Overture*.

<sup>64</sup> Toobin, pp. 93, 93–94; Shulman, interview, 22 July 1993.

the cause, included Haydn's "Lord Nelson" Mass with Oratorio Society of New York and Judith Raskin, soprano, Mona Paulee, mezzo-soprano, Wesley Dalton, tenor, and Clifford Harvuot, baritone; the Tchaikovsky Concerto in B<sup>b</sup> Minor, with Eugene List as soloist; and the overture to Weber's *Oberon*, William Strickland conducting. The third concert, three days later, introduced Soviet pianist Emil Gilels in three concertos, conducted by Victor Alessandro, director of the San Antonio Symphony.<sup>65</sup>

Bernstein inaugurated the subscription series on 9 November, and his presence was a relief:

The Symphony of the Air is still a first-rate orchestra. All it needs to make it shine in something like the glory it had when it was the N.B.C. Symphony and its maestro was Arturo Toscanini is an accomplished conductor. It had one at Carnegie Hall last night in Leonard Bernstein, and the performances had crispness, precision and richness of style. . . .

Since this is an independent ensemble and its members must eat, it hires itself out to sundry program arrangers. On some of these occasions this season the orchestra seemed to have slipped downhill. With Mr. Bernstein in control last night, all was well again.

Bernstein had chosen an ambitious program, including the New York première of Aaron Copland's *Canticle of Freedom* and Mahler's Second Symphony, with the Schola Cantorum and soloists Martha Lipton, contralto, and Frances Yeend, soprano. Taubman, never a Mahler fan, complained that, "as the symphony wore on past an hour, it became a weariness to the flesh." Nevertheless, "to a devout Mahlerite, this was something choice. If you admire a spunky

---

<sup>65</sup> Taubman, "Music: Columbia Bartók Memorial," *New York Times*, 27 September 1955, p. 40, col. 6; "Symphony of Air Plays in Benefit," *New York Times*, 14 October 1955, p. 22, col. 5; "Gilels 'Concert' At Carnegie Hall," *New York Times*, 17 October 1955, p. 35, col. 6. Two of the concertos were Rachmaninoff's Third and Beethoven's Third.

Carnegie Hall was eventually saved through aid from the City of New York. During a Symphony of the Air concert on 16 April 1960, Stokowski announced the news during a children's concert; the children rose for a three-minute ovation (Richard Schickel and Michael Walsh, *Carnegie Hall: The First One Hundred Years*, New York, 1987, p. 179).

orchestra—and a good one—you ought to put the next five concerts of the Symphony of the Air on your shopping list.”<sup>66</sup>

Two extra concerts, on 3 and 4 December, intervened before Bernstein’s next appearance: a piano concert with the Polish pianist Halina Czerny-Stefanska, a descendant of Carl Czerny,<sup>67</sup> and a memorial concert for Olin Downes and the ninetieth birthday of his favorite composer, Sibelius. The orchestra was led by Jussi Jalas, son-in-law of Sibelius and conductor of the Helsinki City Orchestra. Taubman wrote: “Mr. Jalas’ achievements were of a high order all evening, but what he did with the Fourth Symphony was especially notable. . . . The Symphony of the Air played brilliantly, with incisiveness and richness of tone.” Artturi Leehtinen, Consul General of Finland, gave a brief talk at the start of the concert. Under the patronage of the president of Finland, Juho K. Paasikivi, the concert was broadcast by radio station WQXR and presented under the joint sponsorship of the Finlandia Foundation and Unisomi, Inc., an organization whose slogan was “World Peace Through World Music.”<sup>68</sup>

The second Bernstein concert was on 20 December with Renata Tebaldi and Jussi Bjoerling in excerpts from Puccini and Verdi, though Harold Schonberg thought the four *Sea Interludes* from Britten’s *Peter Grimes* was his best. “There the conductor’s flair for effect came into full play.” Carnegie Hall was filled.<sup>69</sup>

---

<sup>66</sup> Taubman, “Music: Copland Premiere,” *New York Times*, 10 November 1955, p. 45, col. 2.

<sup>67</sup> Schonberg, “Polish Pianist Heard With Symphony,” *New York Times*, 5 December 1955, p. 35, col. 1. On the program were Mozart’s C-Major (K. 467) and Chopin’s D-Minor Concertos. Izler Solomon, conducting, opened the concert with Mozart’s “Prague” Symphony.

<sup>68</sup> “Paasikivi Patron of Sibelius Event,” *New York Times*, 5 October 1955, p. 39, col. 2; “Plans Completed for Sibelius Fete,” *New York Times*, 27 November 1955, p. 98, col. 1; Taubman, “Music: Sibelius at 90,” *New York Times*, 5 December 1955, p. 35, col. 1.

<sup>69</sup> Schonberg, “Music: Some Singing Worth Hearing,” *New York Times*, 21 December 1955, p. 36, col. 2.



The next concert, 6 January 1956, commemorated the bicentennial of Mozart's birth with Jennie Tourel singing a handful of arias, and himself in the G-Major Piano Concerto (K. 453), both of which Bernstein conducted from the piano.<sup>70</sup>

At NBC-TV Opera the Mozart year was celebrated with a production of *The Magic Flute* on 15 January, produced by Chotzinoff and conducted by Peter Herman Adler, and featuring Leontyne Price, getting national exposure early in her career.

N.B.C. . . . presented "The Magic Flute" in color, though the vast majority of viewers were able to see it only in black and white. It commissioned a fresh English translation from W. H. Auden and Chester Kallman. It engaged George Balanchine to be the stage director and Lincoln Kirstein to be a special production consultant.<sup>71</sup>

NBC's commitment to live music broadcasts obviously not died with the NBC Symphony, rare as these productions might have been.

There was also a Wagner benefit for the American Friends of Bayreuth, assisted by the New York Federation of Music Clubs, for the repair of the Wagner Festival Spielhaus in Bayreuth, damaged in the war.<sup>72</sup>

Bernstein's three remaining concerts came at one-month intervals on 3 February, 7 March and 18 April. At the first of these, Bernstein made a point of presenting young American artists to the audience: a composer, a pianist and three singers. The composer was Harvard instructor Robert Moevs (b. 1920), whose

---

<sup>70</sup> Taubman, "Music: Mozart Evening," *New York Times*, 7 January 1956, p. 20, col. 6.

<sup>71</sup> Taubman, "Music: 'Magic Flute' Sung on N.B.C.," *New York Times*, 16 January 1956, p. 17, col. 1. NBC was also planning to take the opera company on tour in the fall of 1956; whether or not Symphony of the Air players would be used is not clear ("NBC Opera Takes to the Road," and "NBC Forms Touring Opera Unit," *Musical America*, 14 December 1955, pp. 4 and 6, respectively).

<sup>72</sup> "All-Wagner Program," *New York Times*, 16 January 1956, p. 17, col. 3.

Fourteen Variations for Orchestra was premièred that night. Sylvia Zaremba, piano, played the Khatchaturian Piano Concerto; and the singers were Mariquita Moll, Conchita Gaston, and Beverly Sills, still relatively unknown in 1956, in excerpts from *Der Rosenkavalier*.<sup>73</sup>

On 7 March Bernstein conducted an all-Stravinsky concert: the Capriccio for Piano and Orchestra with Jesus Maria Sanromá; *Oedipus Rex*, narrated by Alistair Cooke; and excerpts from the *Firebird* Suite.<sup>74</sup> The 18 April concert featured Bernstein's own Serenade for Violin and Strings with Percussion, with Isaac Stern. Stern then joined Bernstein at the piano and former NBC Symphony flutist Paul Renzi, Jr. in Bach's Fifth Brandenburg. The concert ended with Brahms's First Symphony.<sup>75</sup>

The relations between Bernstein and the board were tense at best. The papers had reported a meeting where "The board . . . in talky crossfire decided that 'Lenny' (Mr. Bernstein) would have to be persuaded that a Vivaldi number would throw the all-Italian opera show off balance." Bernstein was offended by the cavalier tone of the news account and took it up with Toobin, recently hired as a "buffer" between management and the conductors.<sup>76</sup> Bernstein was further annoyed by the board's next move: on 1 February 1956 Leon Barzin was appointed "artistic director" of the Symphony of the Air. Barzin was conductor of the National Orchestral Association—a New York training orchestra—and the New York City

---

<sup>73</sup> Schonberg, "Music: World Premiere," *New York Times*, 4 February 1956, p. 24, col. 2.

<sup>74</sup> Taubman, "Music: An All-Stravinsky Program," *New York Times*, 8 March 1956, p. 33, col. 2.

<sup>75</sup> Taubman, "Music: Bernstein Serenade Played," *New York Times*, 19 April 1956, p. 34, col. 3.

<sup>76</sup> Meyer Berger, "Orchestra Orphaned by Toscanini Carries On With Informality, Good Humor and Hope," *New York Times*, 12 December 1955, p. 37, col. 1; Toobin, p. 94–95.

Ballet. He was “a knowledgeable, eccentric conductor,” but without much reputation. Along with the hope that he might hire the orchestra members for the Ballet, the board was frankly interested in him because he was married to the heiress of the Post Toasties fortune. Toobin relates:

Bernstein greeted me with, “Well, your boys have done it again. What is it? Do they hate me so much? Christ! They must hate me.” Bernstein was understandably angry, and he walked around the room saying “hate me” about five times. . . . “What the hell are they doing with Leon Barzin? He won’t give them a dime. But it is so damned embarrassing to me. It’s like reading in the paper that your wife had a baby.”<sup>77</sup>

As it turned out, Bernstein was right: “Barzin never gave the orchestra anything but lots of advice,” wrote Toobin. But Bernstein did little more; his fresh programming after Toscanini’s conservatism scared audiences away when the orchestra could scarcely afford it. “We played to half audiences because he was putting on a lot of music that they didn’t want to [hear],” says Shulman.<sup>78</sup>

Bernstein was moving on, anyway. *West Side Story* was nearing completion, and the following October he joined Dmitri Mitropolous at the New York Philharmonic. The Symphony of the Air and Bernstein now went their separate ways.

#### 4

#### MCCARTHYISM

The “Red Scare” of the late 1940s and early 1950s was a typical inquisition for the perceived common good of the populace. The accused is presumed guilty unless he can prove innocence, which he can do by recanting and naming accomplices. The

---

<sup>77</sup> “Symphony of the Air Names Barzin Director,” *Musical America*, 1 February 1956, p. 7; “Barzin Artistic Dir. For Symphony of Air,” *Variety*, 18 January 1956, p. 72; Toobin, pp. 96–97.

<sup>78</sup> Toobin, p. 97; Shulman, interview with the author, 22 July 1993.

precedents come from Rome, Spain, and Salem, Massachusetts, as well as a Red Scare following the First World War.

One of the many ironies of the McCarthy Era was that during the early 1930s the Communist Party of the United States (CPUSA) was neither large nor particularly effective. Nevertheless, anti-communists would claim Roosevelt's administration had been infiltrated with communists, that the State Department was still rife with them and that Roosevelt had been duped to make concessions to Stalin at Yalta because of their influence. None of this was true.<sup>79</sup>

The anti-communist purge touched almost all walks of life, starting with the State Department personnel, moving on to other federal civil service workers, then to bureaucrats at the state and local levels, then members of unions, teachers, college professors,<sup>80</sup> newspaper journalists and librarians, scientists, and even to members of the armed forces. Artists came next. When the State Department mounted a traveling show in 1947 of over one hundred modernist works for Europe and Latin America, reactionaries complained that "the show reflected subversive, decadent and alien modernist trends." The fight quickly moved to congress, where a Michigan Republican decried the subversive nature of expressionism, abstractionism, futurism, dadaism and cubism, all held to be

---

<sup>79</sup> Fried, *Nightmare in Red: The McCarthy Era in Perspective* (New York, 1990), pp. 44–45, 10–13. According to David Caute (*The Great Fear: The Anti-Communist Purge Under Truman and Eisenhower*, New York, 1978, p. 87), the Red Scare began as a conflict between the executive and legislative branches. "Under Roosevelt the federal establishment expanded by 50 percent in five years. Observing the influx of progressive intellectuals into the New Deal agencies . . . agencies that tended to become secretive islands of power, eluding legislative scrutiny—the small-town lawyers and businessmen in Congress resorted to the war cry of Communism in government." There was also a strong anti-Semitism in the anti-communist movement; see, for example L. Fry, *Planned Economy: Public Ownership; Collectivism; Sovietism*, Glendale, California, 1939; discussed in Jerry Z. Muller, "Communism, Anti-Semitism & the Jews," *Commentary*, v. 86, no. 2.

<sup>80</sup> Accused teachers who took the Fifth Amendment were usually fired, as were untenured faculty who did so on college campuses (Fried, pp. 172–73). See also Ellen Srecker, *No Ivory Tower: McCarthyism and the Universities*, New York: Oxford University Press, 1986.

“instruments and weapons of destruction.”<sup>81</sup> Hardly anyone observed the irony that the Soviets condemned the same art as representing “bourgeois decadence;” nor did anyone recall the Nazi purge of “decadent art” in the 1930s.

In Hollywood, the hysteria was rampant. In 1947 the House Committee on Un-American Activities (HUAC) began an anti-red purge that destroyed the careers of hundreds of writers, directors, producers and actors. At issue were the spate of pro-Russia films that Hollywood had churned out during the war. In September 1947 the Committee subpoenaed forty-one suspected communists in Hollywood, of whom nineteen were expected to be “unfriendly.” Of these, ten—The Hollywood Ten, an actor, a producer, several directors and writers—were sent to prison for their alleged involvement in subversive activities; some 250 others were blacklisted. Dozens of famous people went into exile, including film composer Hanns Eisler, writer Bertold Brecht and Charlie Chaplin; many others left the country voluntarily.<sup>82</sup>

There were similar efforts in broadcasting. Because the FCC provided station licenses, the government still had an indirect say in their programming. In 1947 the FCC began to receive unsolicited memoranda from J. Edgar Hoover regarding the suspected disloyalty of some license applicants. He wrote that a group in California applying for a license contained a majority who were either members of the Communist Party or had “affiliated themselves sympathetically with the activities of

---

<sup>81</sup> Fried, p. 31.

<sup>82</sup> Cate, pp. 492; for more information see pp. 487–520, and 557–60 for a list of those blacklisted. Those who eventually did find work usually did not do so until the late 1960s or 1970s. Some 300 in Hollywood were in fact members of the CPUSA.

the communist movement.” When pressed for more information, Hoover demurred, claiming his sources had to be kept confidential.<sup>83</sup>

In 1947 three former FBI agents in New York, having organized a company called American Business Consultants, launched the anti-communist newsletter *Counterattack*, aiming to list all performers involved in communist or front activities, or were simply thought subversive.<sup>84</sup> They later published *Red Channels*, a book listing 151 people in the broadcasting industry believed to be communists or “Fellow Travelers,” along with citations of groups they allegedly had joined at one time. The list, comprising as it did some of the most talented writers, producers and performers in the history of broadcasting, sent shudders through the industry.<sup>85</sup> The networks attempted to launch a pre-emptive strikes with their own internal purges of their staff. Their entire revenue from sponsorship was at stake. The following NBC press release appeared in June 1950:

Communists in the United States will fail in their campaign to infiltrate the broadcasting industry, Niles Trammell, chairman of the board of the National Broadcasting Company, asserted today.

Communists in this country, Trammell revealed, were ordered several years ago to infiltrate the press, broadcasting and movies to propagandize the international Communist movement. They were especially interested in broadcasting, he pointed out, because of its great influence on American life.

American broadcasters are alert to the danger, Trammell said, and with the help of authorized investigation and enforcement agencies will thwart this newest Communist treachery without sacrificing the civil liberties of the American people.

Trammell spoke at the graduation exercises of the National Academy of the Federal Bureau of Investigation. He spoke at the invitation of J. Edgar Hoover.<sup>86</sup>

---

<sup>83</sup> Barnouw, *The Golden Web*, p. 246.

<sup>84</sup> Cate, p. 521–23; Fried, p. 78; Barnouw, p. 256.

<sup>85</sup> American Business Consultants, inc. *Red Channels: the Report of Communist Influence in Radio and Television*. New York: Counterattack, 1950.

<sup>86</sup> NBC Press Release, 30 June 1950, NBC Archives, box 131, folder 1.

The Symphony of the Air was drawn into the fog over the course of discussing another tour, this one of the Middle East. An editorial in the *New York Times* during the 1955 tour to Asia had already expressed regret that

. . . having traveled so far, the orchestra is not giving at least a token number of concerts in Burma, Indonesia and India. It is in those three countries that the Communists are concentrating their own cultural troupes and are trying hardest, and with the most success, to sell the idea that the United States is a country barren of culture.<sup>87</sup>

So, in January 1956, the Symphony of the Air announced an itinerary that included East and West Pakistan, India, Iran, Iraq, Syria, Egypt, Lebanon, Israel, Turkey, Greece and Yugoslavia. The International Exchange Program of ANTA would foot the entire bill, estimated at \$500,000. No conductor was announced for the tour, but Bernstein was the most obvious candidate.<sup>88</sup>

But before the contract for the tour was signed, ANTA dropped the bomb. The head of ANTA, Robert Dowling, invited a committee to his hotel and told them that the tour was off. David Walter spoke first, as Toobin recounts the story:

"Well, Mr. Dowling, that *is* news. Whatever happened?"

Dowling, about six foot four, craggy-faced, aristocratic, towered over us it seemed even as we sat. He spoke as though none of this was of very great moment.

"I'm not very clear about what happened. All I know is that I got a call from Mr. McIlvaine at the State Department and he told me to call you fellows and tell you the trip was off. When I asked him why, he said, 'Better you shouldn't know.' So that's it."<sup>89</sup>

What had happened, as Toobin and the others were soon to find out, was that a ring of orchestra members, led by a former member, had tattled to Representative

<sup>87</sup> "Symphony In The East," editorial, *New York Times*, 29 June 1955, p. 28, col. 3.

<sup>88</sup> Meyer Berger, "Orchestra Orphaned by Toscanini Carries On With Informality, Good Humor and Hope," *New York Times*, 12 December 1955, p. 37, col. 1; "Symph of Air Sets 2d (500G) Tour," *Variety*, 18 January 1956, p. 72; "Symphony of Air to Tour Near East," *New York Times*, 20 January 1956, p. 20, col. 8; Howard Taubman, "Making Friends," *New York Times*, 22 January 1956, sec. 2, p. 9, col. 1.

<sup>89</sup> Toobin, p. 73.

John Rooney, Democrat from Brooklyn, of communist infiltration in their ranks. Rooney was chair of the House Subcommittee on State Department appropriations and a frequent critic of cultural programs.

The FBI launched an investigation which went on to characterize ten musicians—which ten is still unclear—as present or former members of the Communist Party, or Communist-front organizations. Rooney then brought in McIlvaine, Deputy Assistant Secretary of State for Public Affairs, for a grilling on 14 March. His testimony appears in the *Congressional Record* for 25 April 1956.

The following provides a taste of the proceedings:

MR. ROONEY. Do you not think that before they went you should have had their names checked with the FBI and the Un-American Activities Committee and other agencies, all the names of the persons in this program on whom you spent this \$267,000?

MR. MCILVAINE. As I have already told you, Mr. Chairman—

MR. ROONEY. Please let me have, once in a while, a categorical answer.

MR. MCILVAINE. What was your question?

MR. ROONEY. The question was: Do you not think that before you sent any of them on whom a part of this \$267,000 of the taxpayers' money was spent that you should have first checked at least their names with the FBI and the Un-American Activities Committee?

MR. MCILVAINE. We did not consider this practical up until now.

MR. ROONEY. You have not answered my question, unless I misunderstand your answer. By that answer you mean you do not think you should have had the names checked before you sent them out at a cost of \$267,000?

MR. MCILVAINE. Mr. Chairman, that was the procedure under which we were operating.

MR. ROONEY. I am not asking what procedure you were following; I am asking you a very simple question. Before you spent \$267,000 of the taxpayers' money and sent this group abroad last summer, do you not think that you should at least have had their names checked with the FBI and the House Un-American Activities Committee?

MR. MCILVAINE. Well, yes.<sup>90</sup>

This sordid episode appears to have been simply an attempt by Democrats to embarrass the Eisenhower administration in an election year. What better tactic was

---

<sup>90</sup> *Congressional Record—House*, 84th Congress, 2nd Session, vol. 102 (25 April 1956), p. 6977.



there than the one that Republican congressmen had just employed against Democratic administrations?<sup>91</sup> As David Walter says,

It was election year. Rooney figured out that this would make a great election-year issue, because who had sent this orchestra abroad, without security clearance, but Eisenhower! The President! Either you think the president is a Communist, or you think he is unable to run the government and we should defeat him. We turned into an election issue!<sup>92</sup>

Republican members of congress sensed that this was what Rooney was doing, and responded right away:

[Congressman] COUDERT. I should like to make it perfectly clear for the RECORD by a question what the facts are. These musicians of whom the gentleman makes so much were no high-ranking, responsible officials in the Department of State or the Department of the Treasury, were they?

Mr. ROONEY. They were musicians. The gentleman very well knows that. . . .

Mr. COUDERT. But the gentleman does not suggest that they were policy-making officials such as was the case during the period of the prior administration.

Mr. ROONEY. I do not know how high they were in policy-making positions. Maybe they had something to do with the selection of the symphony they were going to play on a particular day; I do not know.

Representative Marshall of Minnesota merely observed that the State Department seemed to have “an ample supply of fiddlers.”<sup>93</sup>

The evidence of communist “infiltration” in the Symphony of the Air is flimsy at best. “Great consternation was expressed by several members” when told that a plane from Okinawa could be over Russian territory in a matter of minutes, said Rooney. A certain Number 6—all accusers and those subject to the investigation were given numbers for the *Congressional Record*—claimed that he was dropped from the orchestra because of his political leanings and had been constantly watched by a “leftist.” On the tour, he was accused by other members of the orchestra with using vile language in the presence of an army officer’s wife, an accusation he

---

<sup>91</sup> See Jeff Broadwater, *Eisenhower & The Anti-Communist Crusade*, Chapel Hill, 1992, p. 191.

<sup>92</sup> David Walter, interview with the author, 28 July 1993.

<sup>93</sup> *Congressional Record*, p. 6981.

denied. Symphony of the Air members spread “Red” propaganda while on the tour, and he named approximately thirty people in the orchestra associated with the “leftist” group. Number 8 read a book on a tour which condemned the bombing of Hiroshima, said Number 6, then praised it. Number 9 constantly praised Russian music and said Russian culture was superior to American. Others were seen taking photographs at U.S. Army installations.<sup>94</sup>

Were these accusers really rooting out a communist scourge? Not likely, say Toobin, David Walter and others. “I pictured our wildly individualistic, eccentric, self-centered players,” remarks Toobin. “Would they have gummed up a revolution!” Many of Number 6s accusations show he had an ax to grind.<sup>95</sup> David Walter told me more:

One of our orchestra members [Number 6] had gotten into an altercation; he had assailed and assaulted the Japanese man who was put in charge of our Japanese tour. He was drunk, and he was generally a nasty person, the musician. The Japanese was a man who could have defended himself: he was the captain of the Japanese swimming team in the Olympics, and an important national figure in Japan. He lost face because of the incident, and resigned from his job at the *Mainichi*, which is the *New York Times* of Japan. We were horrified. This man had already been involved in an incident in the Philippines, in which [he was one of] three of our people [who] had been apprehended having intercourse (I guess the word is Statutory Rape) with a thirteen-year-old child who had been supplied by the mother. . . .

So we took this guy, and we said, “We’re going to send him back.” We wrote to the union, and the union quickly responded, and said, “Do send him back; we’re going to get rid of this guy.” But the diplomatic people we had to work with said, “It would be an international scandal; keep it quiet. Don’t send him back.” So we didn’t send him back, but the guys refused to work with him. They said, “We’re not going on that stage with that (expletive deleted) man, if he’s going to be on stage with us.” So he traveled with us. . . .

He got back to New York, and he got in touch with some people who worked for a congressman called John Rooney.<sup>96</sup>

---

<sup>94</sup> Ibid., pp. 6974, 6977–78.

<sup>95</sup> Toobin, p. 76; *Congressional Record*, p. 6977.

<sup>96</sup> Interview with the author, 28 July 1993. This is confirmed in an article in *Variety* at this time: “Execs say this man, taken on only as an extra for the first tour, misbehaved personally so badly that he had to be let go on the return, and that he then threatened to get even” (“Symphony of Air Fights Back on Red Charges That Nixed 2d O’Seas Tour,” *Variety*, 28 March 1956, p. 72).

It is conceivable that what really rankled the accusers was the board's decision to bring black musicians into its ranks. In January 1956, Howard Taubman observed that the orchestra's committee was considering offering replacement spots on the upcoming tour to black musicians, which he praised. "If there are capable Negro musicians," he wrote, "they have every right to consideration." A reactionary group in the orchestra, says Shulman, then accused the board of being "a bunch of nigger lovers."<sup>97</sup> During the previous season, when the board brought in a couple of black musicians to a rehearsal for an upcoming concert, a white musician left the hall in disgust.<sup>98</sup> David Walter brings up this point as well:

They [the accusers] had this guy, and a couple of his cohorts: one of them was one of our percussion people, who had been infuriated because we had hired, at one of our concerts, a *black woman*. At that time, in 1954 [*sic.*], neither the Metropolitan Opera, nor the New York Philharmonic, nor the New York City Opera—none of them had women; *absolutely* no blacks. The committee felt that hiring black musicians was *prima facie* evidence of Communist influence. "Who would hire a black except a Communist?" was the thinking.<sup>99</sup>

Elayne Jones, one of two black musicians engaged for this concert, says the reactionary group argued lamely that hiring blacks and women would jeopardize the orchestra's support since it would then be obvious that this was not *Toscanini's* orchestra. Jones went to become the timpanist at the San Francisco Symphony, and is currently at the San Francisco Opera; Antoinette Handy, the other, became the

---

<sup>97</sup> Interview with the author, 22 July 1993; Taubman, "Making Friends," *New York Times*, 22 January 1956, sec. 2, p. 9, col. 1.

<sup>98</sup> Taubman, "An Even Break," *New York Times*, 22 April 1956, sec. 2, p. 9, col. 1; "Symphony of Air Fights Back on Red Charges That Nixed 2d O'Seas Tour," *Variety*, 28 March 1956, p. 72; "Jog Symphonies Re Race Bias," *Variety*, 1 July 1959, p. 56.

<sup>99</sup> Walter, interview with the author, 28 July 1993. Ironically, in the 1950s, all the major Negro organizations, including the NAACP and the Urban League, were strongly anti-communist (Fried, pp. 164–66).

director of the music division of the National Endowment for the Arts under John Frohnmayer during the Bush administration.<sup>100</sup>

As for the specific charges, Number 5, accused of joining several communist-front organizations in the 1940s, turned out to be Leonard Bernstein himself. “Bernstein didn’t remember half the organizations he was supposed to have joined and had never heard of the other half,” recalls Toobin. “He admitted in a calmer moment, with a giggle, that in his extreme youth he would join anything if they would put his name in print—Committees for Greek, Polynesian, Eskimo, or Transylvanian Freedom.”<sup>101</sup> Number 9, the lover of Russian music, according to David Walter, was violist Nicholas Moldavan, who, having been born in Russia felt a natural preference for Russian music and culture. And when Number 6 said vaguely that there were about thirty communists in the orchestra, says Walter, “in this case, what he meant was Jews.”<sup>102</sup> His behavior was malicious and spiteful. But the fairness or authenticity of the accusations, of course, were not of interest to Rooney.<sup>103</sup>

The cancellation of the tour, announced 23 March 1956, made front-page news. “Charge of Red Taint Bars Symphony Trip,” read the *New York Times* the next day. The counter-reaction was swift: Don Gillis and Al Manuti, president of Local 802, denied knowledge of communists in the orchestra. By the end of the

---

<sup>100</sup> Jones, interview with the author, 19 April 1994; Frohnmayer, *Leaving Town Alive*, Boston, 1993, p. 109.

<sup>101</sup> Toobin, pp. 99–100. Bernstein was included in the investigation because of the likelihood that he would conduct the next tour.

<sup>102</sup> Interview with the author, 28 July 1993.

<sup>103</sup> As Robert Schnitzer, general manager of the International Exchange Program of ANTA, said, “If it is true that Communist sympathizers were on the tour, we really made them work for the benefit of America” (“Charge of Red Taint Bars Symphony Trip,” *New York Times*, 24 March 1956, p. 1, col. 6).

week the ACLU had entered the fray, writing Secretary of State John Foster Dulles to complain of the committee's action, based on "loose and general" accusations. "We believe the group should be judged chiefly on the basis of its artistic merit," the note continued. The American Committee for Cultural Freedom, which was formed to oppose communist infiltration among intellectuals and all encroachments from totalitarianism, even wrote the State Department to complain. "We face real and present dangers because of the world Communist movement," read the letter. "By no means have all of these dangers been met by the State Department with the promptness and vigor with which it insisted on canceling the tour of the Symphony of the Air."<sup>104</sup>

Newspapers also joined in the protest. Frederick Woltman of the *New York World-Telegram & Sun*—a noted red-baiter himself—wrote that the orchestra's tour first "did more to combat Communism and win goodwill for America abroad than any similar Government-sponsored venture in history."<sup>105</sup> An editorial in the *New York Times* was even more biting:

If, as a State Department official has suggested, one or two of the performers (out of a hundred) did make fools of themselves in foreign countries, there has been more than one Congressman traveling abroad in recent years who has furnished ample precedent. The department is in a position where it must make a full and public explanation of all the reasons for canceling the tour.<sup>106</sup>

---

<sup>104</sup> "Charge of Red Taint Bars Symphony Trip," *New York Times*, 24 March 1956, p. 1, col. 6; Harold C. Schonberg, "Symphony Plans to Fight Tour Ban," *New York Times*, 25 March 1956, p. 3, col. 1; "Government Cancels Orchestra Tour," *Musical America*, April 1956, p. 8; "U.S. Urged to Let Symphony Travel," *New York Times*, 27 March 1956, p. 25, col. 1; "Symphony Ban Opposed," *New York Times*, 1 April 1956, p. 47, col. 1.

<sup>105</sup> Woltman quote reprinted in "Symphony of Air Fights Back on Red Charges That Nixed 2d O'Seas Tour," *Variety*, 28 March 1956, p. 72.

<sup>106</sup> "Propaganda Discord," editorial, *New York Times*, 28 March 1956, p. 30, col. 3.

And Howard Taubman wrote what was probably the strongest defense of the orchestra's position on 8 April, noting the great service done by the orchestra for the U.S. Government, then asking,

What thanks did the Symphony of the Air get? A kick in the teeth, a smear, public humiliation. The orchestra's members, who have kept their ensemble alive largely through their own efforts, have had to divert precious time and money to the task of defending its good reputation. It is to be hoped that they have succeeded. It would be a monstrous injustice if they were injured at home because they were willing to work for us abroad.

The Symphony of the Air has been the target of a process that has victimized other innocent Americans in our time—the faceless accuser, the unsubstantiated accusation and the wide-spread diffusion of suspicion with which the truth has a difficult, if not impossible, burden of catching up.

The members of the orchestra's board vowed to fight the cancellation.<sup>107</sup>

The State Department now began to rationalize why the orchestra could not be allowed to travel abroad with government funding: the orchestra was rent by internal dissention and would therefore be unable to spread good will among other nations; it would be difficult to make arrangements for concert facilities in Middle Eastern countries; it was the rainy season, which posed hazards to traveling; there was too much tension in the Near East, especially if the orchestra was to be led by Bernstein, a Jew. When it was pointed out that the Robert Shaw Chorale, currently touring the same region under government auspices, was finding no such trouble, a State Department official claimed that because the choir was little more than half the size of the orchestra no comparison could be made. Walter Brown, vice president of Columbia Artists Management, in charge of the Shaw tour, wrote the *New York Times* to refute the government on this matter. "It is our experience that the logistical problems in transporting fifty-two or 102 people are relatively similar," he wrote. He also pointed out that "the reception that the Chorale has received in the

---

<sup>107</sup> Taubman, "Strange Thanks," *New York Times*, 8 April 1956, sec. 2, p. 9, col. 1.

troubled Middle East areas has been extraordinarily enthusiastic." In other words, none of these new arguments had any merit.<sup>108</sup>

The orchestra committee held a number of meetings with State Department officials and members of the FBI in the weeks and months following, to little avail. Representatives of the government probed to find evidence of political bias in the orchestra's hiring practice. David Walter responded that there were only three criteria for hiring orchestra members: "they had to be competent; they had to be available, and if they had any connection with NBC, so much the better." There was some measure of positive reinforcement, too. In mid April 1956 the Symphony of the Air received a medal from the University of the Philippines Conservatory of Music: "No mission, artist, or group of musicians has left such an impact in the hearts of our people and has created such genuine cultural understanding between our peoples," read the citation. Sir Thomas Beecham volunteered to visit. "It will be a great pleasure for me to conduct this distinguished body of musicians," said Beecham. "More than ever at present moment does it need encouragement from every responsible musical quarter in view of certain recent happenings at Washington."<sup>109</sup>

To an American living in Japan, the situation was inexplicable:

Here in Japan we were shocked to learn that this group of magnificent musicians had their next foreign tour canceled because the newspaper account said "they were spreading Communist propaganda." No other single event since the close of the war had done more among the thoughtful people of Japan to arouse respect for America than the appearance of that orchestra in this country.

---

<sup>108</sup> Walter, interview with the author, 30 July 1993; "St. Louis Orch Would Like to Sub Symph of Air Tour; Protests Mount on Ban," *Variety*, 4 April 1956, p. 60; "A Vote of Confidence," Letters to the Music Editor, *New York Times*, 15 April 1956, sec. 2, p. 7, col. 8.

<sup>109</sup> Walter, interview with the author, 30 July 1993; "Orchestra Gets Medal," *New York Times*, 20 April 1956, p. 23, col. 4; "Symphony of the Air Receives Citation," *Musical America*, June 1956, p. 33; "A Vote of Confidence," Letters to the Music Editor, *New York Times*, 15 April 1956, sec. 2, p. 7, col. 8.

One influential Japanese friend remarked that a single concert did more to counteract Soviet propaganda than anything else could have done. Japanese musicians even requested to try the musical instruments of the orchestra and prove to themselves that it was not superior instruments but magnificent playing that was electrifying the audience in the major cities here in Japan.

It has taken our Government overlong to recognize the value other people put on cultural endeavors. Is there any hope that the concert tour can be resumed and that we can save our face before the world?<sup>110</sup>

Everybody agrees that the Symphony of the Air never recovered from this altercation. The Griffith Music Foundation, which had booked the orchestra for a concert in Newark that spring, noticed a sudden drop in ticket sales once the charges of communist infiltration hit the front pages. The Mutual Broadcasting System canceled a scheduled series of broadcasts without explanation. Wealthy patrons suddenly lost interest.<sup>111</sup>

The orchestra never regained its stride and never left the country. After Toscanini's death in 1957, the SFA laid plans for Stokowski to lead the orchestra on a six-week Toscanini Memorial Tour of the European continent and Mid-East. Delayed until March of 1960, the Toscanini Memorial Tour was scaled back to just Italy, with Stokowski once again engaged as the conductor. The tour never came to fruition.<sup>112</sup>

---

<sup>110</sup> William B. Stevens, Yokohama, Japan, "Orchestra Ban Protested," Letter to the Editor, *New York Times*, 29 April 1956, sec. 4, p. 8, col. 6.

<sup>111</sup> "Offbeat Symphony," *Newsweek*, 9 April 1956, p. 77; Toobin, p. 86; Walter, interview with the author, 30 July 1993; Shulman, interview with the author, 22 July 1993; Jones, interview with the author, 19 April 1994; Mrs. Parker O. Griffith, President, Griffith Music Foundation, "A Vote of Confidence," Letters to the Music Editor, *New York Times*, 15 April 1956, sec. 2, p. 7, col. 8; Val Adams, "Symphony of Air Facing New Snag," *New York Times*, 29 March 1956, p. 54, col. 4. The St. Louis Orchestra, first in line to cash in on the Symphony of the Air's misfortune, volunteered to take the orchestra's place on the tour ("St. Louis Orch Would Like to Sub Symph of Air Tour; Protests Mount on Ban," *Variety*, 4 April 1956, p. 60; "Orchestra Offers Service," *New York Times*, 25 March 1956, p. 3, col. 2).

<sup>112</sup> "Orchestra Accepts Bid," *New York Times*, 18 April 1957, p. 33, col. 7; "Symphony of Air to Tour Mideast," *New York Times*, 22 August 1958, p. 13, col. 1; "Symphony of Air Will Tour Italy," *New York Times*, 31 March 1960, p. 28, col. 6. Investigations into the hiring practice of this and other orchestras was revived the following year. As David Walter cynically told me, congress was "reducing the appropriations for the Un-American Activities Committee each year.



## 5

## THE COLLAPSE OF THE SYMPHONY OF THE AIR

In his memoir *Agitato*, Jerome Toobin recounts many tales of trying to keep the Symphony of the Air afloat during its final years. Lunatic millionaires promised to underwrite a tour or concert series, only to be exposed as frauds; eminent performers offered to appear *gratis*, only to charge for their services later. Although these stories will not be repeated here, the overall tale is the same. From 1956 to 1963, the orchestra experienced a sad, slow, but not steady, decline in its fortunes. Despite the constant struggle to stay alive, the Symphony managed to present many important debuts and premières in the late 1950s.<sup>113</sup>

The immediate concern was the second Ellenville festival, still in debt from the previous year. When the board of directors held a “mass meeting” at the Ellenville High School on 11 June 1956, less than 50 people showed up, but the Catskill Mountain Civic Corporation pulled through for the festival by pledging to raise \$50,000 locally in advance ticket sales. This season the festival would be shortened to four weeks and moved from August back to July. Among the scheduled events: Villa-Lobos leading the world première of his ballet *The Emperor Jones*, a festival commission; Stokowski conducting the American première of Carl Orff’s music for Shakespeare’s *A Midsummer Night’s Dream*, like the previous year presented in conjunction with a stage play; and concerts led by Igor

---

These guys had to stir up a brouhaha every year around April to be able to get an appropriation into the budget” (interview, 30 July 1993; see also Russell Porter, “Musician Asserts Reds Ruled Jobs,” *New York Times*, 12 April 1957, p. 20, col. 1).

<sup>113</sup> Toobin’s discussion of his struggles in the last years is covered on pp. 113–211 of *Agitato*.

Markevitch, Carlos Chavez, Joseph Levine, Tibor Kozma, Lukas Foss and Milton Katims.<sup>114</sup>

Chavez conducted the opening concert of the festival on 4 July 1956, presenting his transcription of a Buxtehude chaconne, dances from Falla's *The Three Cornered Hat*, Ravel's *Pavane pour une infante défunte*, Shostakovich's Fifth, and his own *Sinfonia India*. The most popular program of the festival was *The Emperor Jones*, starring and choreographed by Josè Limón, which drew an audience of 5,500 on the last night. Lukas Foss conducted his own *Song of Anguisa*, Copland's *A Lincoln Portrait*, the *Roman Carnival Overture* and Beethoven's Seventh Symphony. Metropolitan Opera conductor Tibor Kozma presented the overture to *Oberon*, Schumann's Fourth Symphony, the *Siegfried Idyll*, an arrangement of Milhaud's *Souvenirs of Brazil* and two Hungarian peasant songs by Bartók. And there was a short festival of jazz at the end of the classical concerts. An Ellenville official announced that the financial goal set for the season had been exceeded.<sup>115</sup>

The SFA decided against a subscription series for 1956–57. In addition to the ubiquitous charity and ad hoc concerts, the Symphony of the Air would present three major New York City conducting debuts: Igor Markevitch (18 December); Joseph Krips (4 January) and George Solti (11 April), as well as concerts by Sir

---

<sup>114</sup> "Area Campaign Is Launched To Sell \$50,000 Worth of Festival Tickets," *Ellenville Journal*, 14 June 1956, p. 1; "Symphony of Air to Play at Fete," *New York Times*, 21 May 1956, p. 20, col. 6.

<sup>115</sup> John Briggs, "Music: Ellenville Fete," *New York Times*, 5 July 1956, p. 19, col. 2; "Marvin Hayes Sings," *New York Times*, 16 July 1956, p. 17, col. 4; "Kozma Conducts at Festival," *New York Times*, 12 July 1956, p. 16, col. 8; "Ellenville Programs," *New York Times*, 9 July 1956, p. 26, col. 6; "Ballet: 'Emperor Jones'," *New York Times*, 13 July 1956, p. 24, col. 4; "Jazz at Ellenville," *New York Times*, 23 July 1956, p. 15, col. 6; Harold C. Schonberg, "Music: Empire State Festival Ends," *New York Times*, 30 July 1956, p. 17, col. 6.

Thomas Beecham, Stokowski, a first commercial recording, and a possible touring performance of Puccini's *Turandot* to benefit the Metropolitan Opera. Jerome Toobin, since appointed the administrative director, had secured a gift of \$10,000 from an anonymous donor.<sup>116</sup>

The opening concert for the Symphony of the Air that season was an evening of world premières conducted by Stokowski on 4 October at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art. Included were Martinů's Fourth Piano Concerto ("Incantation") with Rudolf Firkusny; Bernhard Heiden's *Memorial*; an *Adagio for Orchestra* by Robert Helps; and Leon Kirchner's *Toccata* for strings, solo winds, and percussion. The first two were commissioned by the Fromm Music Foundation (est. 1952), which sponsored the concert, and the last two had won Fromm Foundation awards.<sup>117</sup>

Stokowski also led a modern program for the orchestra's first Carnegie Hall concert on 14 October with three world premières: Charles Ives's *Robert Browning* Overture; Alan Hovhaness's Third Symphony, and Kurt Leimer's Piano Concerto No. 4, with the composer at the piano. Also played were Werner Egk's *Französische Suite* and Stokowski's arrangement of Bach's *Meine Seele verlangt nach dir*, played in memory of Symphony of the Air bassist Philip Sklar. Stokowski also used a new seating plan which placed a violist, oboist, contrabassoonist and harpist at his right in the front row. "Leopold Stokowski has not lost the touch," wrote Howard Taubman. "He still knows how to make news."<sup>118</sup>

---

<sup>116</sup> "Markevitch, Krips, Solti Bookings Strengthen Symphony of Air," *Variety*, 13 June 1956, p. 76; "Ex-NBC Symph Forte on Showmanship," *Variety*, 25 July 1956, p. 124.

<sup>117</sup> Edward Downes, "Music: Four Premieres," *New York Times*, 5 October 1956, p. 20, col. 4.

<sup>118</sup> Taubman, "Music: Symphony of Air," *New York Times*, 15 October 1956, p. 28, col. 1.

More and more the orchestra was making its money in functionary engagements. On 30 October, Leinsdorf led the Symphony of the Air in a few numbers at a dinner party in the grand ballroom of the Sheraton-Astor Hotel to celebrate the 25th anniversary of the Musicians Emergency Fund. On 18 November there was the conducting debut of Joey Alfidi, seven years old. Such concerts, of course, were nothing new; the NBC Symphony, in fact, had presented eleven-year-old Lorin Maazel in the summer of 1941. The difference was that young Joey did not portend future greatness. Critics could not help recalling that this particular orchestra had proven its ability to perform without a conductor altogether.<sup>119</sup>

Josef Krips's program of Mozart, Beethoven and Richard Strauss was found impeccable, but critics worried that the Symphony of the Air was losing its "edge." Typical of the way the critics muted their criticism of the orchestra was Howard Taubman's gentle slap: "It could have been that with more time for conductor and orchestra to learn to know each other the Mozart C major Symphony would have been clearer and more delicately nuanced."<sup>120</sup>

The second of the main concerts, conducted by Igor Markevitch, put these worries to rest. "The orchestra responded to his leadership with whiplash precision," wrote Taubman. "The Symphony of the Air has not sounded so well in quite a while." Markevitch conducted excerpts from his own arrangement of Bach's

---

<sup>119</sup> "25th Year Marked By Musicians Fund," by *New York Times*, 31 October 1956, p. 28, col. 2; "7-Year-Old Conductor To Bow Here on Nov. 18," *New York Times*, 20 October 1956, p. 16, col. 4; Parmenter, "Symphony of Air Plays; Boy Leads," *New York Times*, 19 November 1956, p. 39, col. 1.

<sup>120</sup> Taubman, "Music: Krips on Podium," *New York Times*, 19 December 1956, p. 39, col. 1; "Josef Krips Leads Symphony of the Air," *Musical America*, 15 January 1957, p. 26. Krips, a Viennese conductor who was then at the Buffalo Philharmonic, was conductor of the San Francisco Symphony Orchestra from 1963–70; he died in 1974 (Sadie, ed. *The Norton/Grove Concise Encyclopedia of Music*, New York: W.W. Norton, 1988, p. 408).

*Musical Offering*, several Verdi orchestra excerpts and Stravinski's *La Sacre du Printemps*.<sup>121</sup>

Solti, who was to make his New York debut with the Symphony of the Air in April 1957, had later been engaged by the New York Philharmonic to help fill vacancies created by Guido Cantelli's death. For an orchestra like the Symphony of the Air, which relied on novelty to fill the hall, Solti's debut and subsequent seven appearances with a rival group would destroy his box-office draw. Board members protested when Solti accepted the appointment. "This is hardly the kind of an orchestra to pick on," complained one. Solti's contract, however, had made no restriction that the concert need be his New York debut, and the concert was canceled.<sup>122</sup>

On 16 January 1957 Toscanini died at his home in Riverdale at the age of eighty-nine. Stokowski's concert of 20 January became a memorial to Toscanini, with *Siegfried's Funeral Music* from Wagner's *Götterdämmerung*. "Both leader and instrumentalists interpreted it with an almost fierce intensity," wrote Parmenter. The audience, also in a solemn mood, remained silent instead of applauding.

On the second half of the program was the New York debut of the fourteen-year-old Daniel Barenboim in Prokofiev's First Piano Concerto. He stood scarcely higher than a cello, yet the critics marveled at his technical power and the audience

---

<sup>121</sup> Taubman, "Music: Rousing Evening at Carnegie," *New York Times*, 5 January 1957, p. 12, col. 2. Markevitch, who died in 1983, became conductor of the Monte Carlo Symphony Orchestra in 1967 (Sadie, *Norton/Grove*, p. 466).

<sup>122</sup> "4 Leaders Named by Philharmonic," *New York Times*, 20 December 1956, p. 37, col. 6.

applauded so long he granted an encore—Myra Hess’s transcription of Bach’s *Jesu, Joy of Man’s Desiring*.<sup>123</sup>

Next up were two concerts by 77-year-old Sir Thomas Beecham, one of the many illustrious musicians who had come to the aid of the Symphony of the Air. Attendance was poor for the first of these concerts, on Wednesday, 23 January but the audience gave conductor and orchestra an enthusiastic standing ovation. The program included Haydn’s Symphony No. 97 in C Major; Beecham’s arrangement of Handel’s *Great Elopement Suite*; the Brahms Third Symphony; Berlioz’s *March troyenne*, and, in tribute to Toscanini, *The Last Spring* by Grieg—“a tasteful relief after the endless Siegfried’s Funeral Marches which most orchestras were playing to memorialize the Maestro,” wrote Toobin. The Saturday concert packed the hall. Even though the program was long—three symphonies: Mozart’s 39th, Beethoven’s Fourth and Schubert’s Sixth, and several incidental works—the concert succeeded. “It was almost 11 o’clock when the concert ended, but the applause continued so long that the house lights had to be turned up,” wrote Parmenter. “Even after that the audience remained applauding and cheering.”<sup>124</sup>

It was important to find a grand gesture to Toscanini. “A real tribute to him,” wrote Toobin, “would be to make his passing of help to the group.” The result was the Arturo Toscanini Memorial Concert on 3 February featuring three conductors leading three of the Maestro’s favorite works: Bruno Walter in the “Eroica”

---

<sup>123</sup> Ross Parmenter, “Music: Symphony Mourns Its Founder,” *New York Times*, 21 January 1957, p. 19, col. 2; “Barenboim Makes Debut With Symphony of the Air,” *Musical America*, February 1957, p. 196. Toobin (pp. 202–03) gives more details regarding this concert.

<sup>124</sup> Taubman, “Music: Beecham Directs,” *New York Times*, 24 January 1957, p. 34, col. 4; Toobin, pp. 179–80; “Beecham Conducts Symphony of the Air,” *Musical America*, February 1957, pp. 197–232; Ross Parmenter, “Beecham Again Leads Symphony of Air,” *New York Times*, 28 January 1957, p. 19, col. 1. By these concerts, Felix Galimir had replaced Daniel Guilet as concertmaster of the orchestra (Toobin, p. 182).

Symphony, Charles Munch with Debussy's *La Mer*, and Pierre Monteux leading Elgar's "Enigma" Variations. Beneficiaries of the concert were the SFA and the Casa Verdi in Milan, one of Toscanini's favorite charities. "The orchestra responded to each conductor with an eagerness that would have pleased its old leader," wrote Taubman. "That it was still on hand last night was in itself an eloquent tribute to Toscanini."<sup>125</sup>

Miscellaneous and ad hoc concerts concluded the season. On 9 March 1957 Morton Gould led another Gershwin concert with Earl Wild, piano, for the George Gershwin Memorial Foundation of the B'nai B'rith Victory Lodge. On 26 March there was "An Evening of French Music for the Theatre" at Carnegie Hall, with Licia Albanese, soprano, and Cesare Valletti, tenor, and Robert Lawrence, conductor. On 11 April Charles Jaffe, a member of the violin section and conductor of the Long Island Symphony, led a chamber-symphonic concert of selections from Mozart's *Serenade for Thirteen Winds*; Mozart's C-Major Piano Concerto (K. 467) with Maria Tipo as soloist; the *Siegfried Idyll* and the Mendelssohn Octet. At the end of the season they accompanied Paul Boepple's presentation of Handel's *Israel in Egypt*, celebrating his twentieth anniversary as leader of the Dessoff Choirs.<sup>126</sup>

With insolvency staved off a little longer, the orchestra headed to Ellenville for the third Empire State Festival. Igor Markevitch lead the orchestra in the opening

---

<sup>125</sup> Toobin, p. 174; Howard Taubman, "Music: Toscanini Tribute," *New York Times*, 4 February 1957, p. 15, col. 2;

<sup>126</sup> Harold C. Schonberg, "Gershwin's Music Heard at Concert," *New York Times*, 11 March 1957, p. 12, col. 8; "Other Concerts," *Musical America*, April 1957, p. 29; "French Theatre Music Presented," [by. J.B.], *New York Times*, 27 March 1957, p. 27, col. 1; "Lawrence Conducts French Opera Music," *Musical America*, April 1957, pp. 25 and 29; Schonberg, "Music: Symphony of Air," *New York Times*, 12 April 1957, p. 21, col. 1; Ross Parmenter, "Music: Handel Oratorio," *New York Times*, 2 May 1957, p. 27, col. 5.

concert on the Fourth of July: Brahms's *Alto Rhapsody* with the Canadian contralto Maureen Forrester and Beethoven's *Ninth* with Uta Graf, soprano; Forrester; Rudolf Petrak, tenor, and Norman Scott, bass, and the American Concert Choir augmented by the Shawangunk Choraliers. It appears to have been somewhat rough. "Some of the balances were awry and some of the attacks and releases were anything but precise," wrote Harold Schonberg. "Nevertheless the elemental character of the music was strongly suggested." The concert was well attended, however, and even more turned out for the two repeat performances.<sup>127</sup>

On 12 July, Villa-Lobos returned to the podium for a revival of *Emperor Jones*, with Josè Limón. On 18 and 20 July Stokowski juxtaposed Stravinsky's *Canticum Sacrum*—in its first East Coast performance—and Orff's *Carmina Burana*. The second of these concerts drew the largest crowd of the summer, 4,000; Stokowski, ever the pedagogue, sought to teach this audience something about the Stravinsky. He asked the audience if they would like to hear the rather brief cantata a second time and they docilely indicated that they would. Another well-attended concert was Morton Gould's program of "summer music:" Gershwin's *Porgy and Bess* Suite, Rachmaninov's Second Piano Concerto with Menahem Pressler as soloist, his own *Latin-American Symphonette*, and so on. Also presented at the festival was a grand production of Strauss's *Elektra*.<sup>128</sup>

Despite the occasional big draw, the Empire State Festival continued to lose money. Strauss's *Elektra* had fared particularly poorly. There was simply no

---

<sup>127</sup> Schonberg, "Ellenville Opens 3d Music Festival," *New York Times*, 5 July 1957, p. 14, col. 4; "Ellenville Fete Draws 4,000," *New York Times*, 8 July 1957, p. 19, col. 4.

<sup>128</sup> "Villa-Lobos Conducts," *New York Times*, 13 July 1957, p. 10, col. 7; Taubman, "Music: 2 Contemporaries," *New York Times*, 19 July 1957, p. 9, col. 1; "4,000 Hear Stokowski," *New York Times*, 21 July 1957, p. 46, col. 8; Daniel, p. 673; "'Summer Music' in Ellenville," *New York Times*, 27 July 1957, p. 15, col. 4.



unifying theme to the productions. Frank Forest, who had been almost single-handedly underwritten the festival to the tune of \$350,000 over the past three years, announced that this would be the end of his financial help.<sup>129</sup>

The Symphony Foundation of America announced a full 1957–58 season. Markevitch would conduct three Carnegie Hall concerts, with Krips, Stokowski, Chavez and Jonel Perlea giving one each; all the conductors agreed to include one new American composition on each program. Other plans included an all-Bloch Hanukah concert directed by Thomas Scherman; Bach's "St. Matthew Passion" with the Rutgers University Choir, directed by Erich Leinsdorf; the first American performance of a newly discovered Mass by Bellini, and a performance of Vaughan Williams's "Sea Symphony" under the direction of William Strickland, with the Desoff Choirs. As in other seasons, some of the most exciting concerts of the season were not yet planned.<sup>130</sup>

One of these was the first concert of the season, a benefit for the America-Israel Society on 15 October conducted by Izler Solomon, with the Israeli violinist Zvi Zeitlin. On the program were Mendelssohn's Violin Concerto, Bloch's "Israel" Symphony, and the American premiere of Israeli composer Robert Starer's Ballade for Violin and Orchestra. Solomon and Zeitlin received awards from the society at the concert. "The Symphony of the Air, which was giving its first concert of the season, played superbly," said a review in *Musical America*.<sup>131</sup>

---

<sup>129</sup> Taubman, "A Policy Wanted," *New York Times*, 21 July 1957, sec. 2, p. 9, col. 1; *Newsweek*, 29 July 1957, p. 77.

<sup>130</sup> "Symphony of the Air Plans Eight Concerts," *Musical America*, July 1957, p. 26. Not all the conductors adhered to the planned allotment of American music, unfortunately.

<sup>131</sup> Parmenter, "Music: Hands Across Sea," *New York Times*, 16 October 1957, p. 42, col. 2; "America Israel Society Sponsors Special Concert," *Musical America*, November 1957, p. 18.

Other concerts that season were less elevated, notably the second appearance of eight-year-old Joey Alfidi with the orchestra on 23 November. Alfidi played the slow movement of Mozart's D-Minor Piano Concerto and conducted Beethoven's *Prometheus Overture*, Verdi's *La forza del destino Overture* and Mendelssohn's "Italian" Symphony. And sharing the program was the accordion virtuoso Ronald Sweetz, "who swarmed all over his instrument in an annoying Concerto in D minor by Andy Alcari," as Harold Schonberg put it. "Mr. Sweetz is a virtuoso of no mean ability, but this kind of music belongs to a Russian restaurant."<sup>132</sup>

For most of the rest season, the Symphony of the Air served mostly to accompany. On 8 December Jonel Perlea led the orchestra in the concert debut of the 24-year-old baritone, Guy Richard Gordon, at Carnegie Hall. Licia Albanese joined the young singer for the concert. On 12 and 19 January 1958, Alfred Wallenstein conducted a cycle of Beethoven piano concertos with the Soviet pianist Emil Gilels. Gilels was given a warm reception at both concerts, even though the orchestra, according to the critics, was showing signs of decline:

Ordinarily it would be an impertinence to call Beethoven's orchestra a mere accompaniment. But that was the way it sounded most of the evening. Such was the gulf between the orchestra's rather flaccid rhythms and phrasing and Mr. Gilel's electric intensity, which charged every note with meaning.<sup>133</sup>

Critics voiced similar reactions to concert of 23 March, featuring Benno Moiseiwitsch in three of Rachmaninov's chief works for piano and orchestra: the

---

<sup>132</sup> Schonberg, "Alfidi, 8, Conducts at Carnegie Hall," *New York Times*, 25 November 1957, p. 28, col. 1.

<sup>133</sup> John Briggs, "Gordon, Baritone, Makes Concert Bow," *New York Times*, 9 December 1957, p. 38, col. 6; "Albanese Soloist With Symphony of the Air," *Musical America*, 1 January 1958, p. 34; Taubman, "Concert: Gilels Returns," *New York Times*, 13 January 1958, p. 25, col. 1; No author given, "Fiery Performance Offered by Gilels," *New York Times*, 20 January 1958, p. 20, col. 1. The same sentiments were shared by the reviewer of *Musical America* ("Gilels Appears With Symphony of the Air," February 1958, p. 235), although the second concert was deemed better than the first ("Gilels Completes Beethoven Cycle," *idem*, p. 238).

First and Second Concertos and the Rhapsody on a Theme of Paganini, conducted by Leon Barzin. Even though the audience seemed to enjoy the concert, the orchestral accompaniments were frequently rough, and Moiseiwitsch's marksmanship, as Parmenter wrote, "was not always infallible."<sup>134</sup>

The orchestra also played a benefit concert on 13 April 1958 for the New York Shakespeare Festival. The concert, conducted by the young Italian Alfredo Silipigni and featuring singers Louis Sgarro, Gloria Lind and Albert de Costa, presented music based on Shakespeare plays. Included on the program was the first American performance of excerpts from Reynaldo Hahn's *The Merchant of Venice*, an opera composed in 1935. "The entire concert lacked distinction," wrote the critic in *Musical America*. "Even the Symphony of the Air had an off night."<sup>135</sup>

The most important concerts of the season came at the end, when the Symphony of the Air accompanied Van Cliburn's glorious return to New York from the Tchaikovsky Competition. Cliburn, 23-year-old pianist from Kilgore, Texas, was an instant national hero when he became the first American to win the competition, seven months after the launching of Sputnik. His every move was followed by the media and the public: crowds formed around him when he appeared in public, even when walking down the street, and Mayor Wagner of New York gave him a ticker-tape parade. "It was pretty much the same Van Cliburn of a half a year earlier," recalls David Walter, "but now all of a sudden, he had shown those Russkies what we could do over here in America."<sup>136</sup> Cliburn, who

---

<sup>134</sup> Parmenter, "Music: Moiseiwitsch," *New York Times*, 24 March 1958, p. 21, col. 1.

<sup>135</sup> Harold C. Schonberg, "Concert Benefits Shakespeare Group," *New York Times*, 14 April 1958, p. 21, col. 1; "Symphony of Air In Shakespeare Program," *Musical America*, May 1957, p. 18.

<sup>136</sup> Walter to author, 30 July 1993.

had gone on to play in Leningrad, Riga, Kiev, and Minsk to wildly enthusiastic audiences, brought Kirill Kondrashin from the Moscow Philharmonic for his American concerts. The Carnegie Hall concerts with the Symphony of the Air on 19 and 27 May 1958 were quickly sold out; people waited in line more than eleven hours for standing-room tickets. Some observers worried that Cliburn would not meet expectations, but by the end of the concert—Prokofiev's "Classical" Symphony, Tchaikovsky's First Piano Concerto and Rachmaninov's Third Concerto—it was clear that a major new talent had arrived on the scene:<sup>137</sup>

A great cheer went up at the end. Thereafter, the applause was prolonged and vociferous. It brought the young pianist back for bow after bow. After the sixth of them he took his place at the piano again to play an encore. The audience gave a roar of approval.

Actually he played three encores: Rachmaninoff's Etude Tableau, the finale of Samuel Barber's Sonata and the Schumann-Liszt "Widmung."

Everyone parted happily. The pianist had lived up to expectations, something that hardly seemed possible after so great a build-up.<sup>138</sup>

The second concert was equally successful. It was broadcast live, on sustaining basis, over radio stations WQXR and WQXR-FM, a reminder of the NBC Symphony days. Wrote Edward Downes:

At the end of intermission Mr. Cliburn thanked the audience briefly for the warmth of his reception. He then brought Mayor Wagner on stage to thank him for the hospitality of the city. The Mayor praised Mr. Cliburn for his contribution to international understanding and to the musical prestige of New York.

At the conclusion of the program Mr. Cliburn played two solo encores: Rachmaninoff's Etude-Tableau, Op. 39, and Liszt's Twelfth Hungarian Rhapsody. Finally, in response to still further applause, he returned with Mr.

---

<sup>137</sup> "Cliburn Director Due," *New York Times*, 14 May 1958, p. 37, col. 2; "Cliburn Leaves Soviet," *New York Times*, 16 May 1958, p. 20, col. 7; Milton Bracker, "Cliburn Greets Soviet Conductor," *New York Times*, 18 May 1958, p. 79, col. 2; Milton Bracker, "Texan Rehearses For Concert Here," *New York Times*, 19 May 1958, p. 18, col. 2; Milton Bracker, "Cliburn Cheered in Packed House," *New York Times*, 20 May 1958, p. 40, col. 1.

<sup>138</sup> Ross Parmenter, "Music: A Hero in His Own Country," *New York Times*, 20 May 1958, p. 40, col. 2.

Kondrashin, and the orchestra joined him in a repetition of the entire finale of the Tchaikovsky Concerto.<sup>139</sup>

Cliburn, Kondrashin and the Symphony of the Air traveled together for concerts in Philadelphia and Washington and then made a recording. These concerts represented some of the greatest triumphs for the orchestra.<sup>140</sup>

Despite his threat to withdraw from the Empire State Music Festival, Frank Forest decided to give it another try for 1958. This year, however, he planned to make it more commercially appealing. To that end, the Festival itself was to be cut back to a single week in mid-August, with the six weeks prior devoted to Broadway musicals. For the remaining week of classical music, Forest hoped to present the American première of a major work, and by summer, it was decided this would be *Murder in the Cathedral* by Ildebrando Pizzetti. A production of *La Bohème* would finish off the festival.<sup>141</sup>

Forest's scheme failed. The festival, associated with "cultural" productions, could not attract summer vacationers to its Broadway shows. Forest hoped to recoup losses with the splashy world première, but fate seemed set against it. As 1,700 people gathered for the festival, a freak summer storm damaged the tent. One bass player had his umbrella up as the performance began. The performance was

---

<sup>139</sup> Edward Downes, "Music: Another Triumph," *New York Times*, 27 May 1958, p. 28, col. 3.

<sup>140</sup> Jack Gould, "From a Critic's Notebook," *New York Times*, 1 June 1958, sec. 2, p. 9, col. 1. The recording, of Tchaikovsky's first piano concerto, was released as a monophonic LP (RCA Victor LM 2252.LP) and as a stereo tape (RCA Victor ECS 187). "This is artistry," wrote John M. Conley in a review of the recording (Frances Newbury, ed. *Records in Review*, Great Barrington, Mass., 1959).

<sup>141</sup> "Music Festival is Cut," *New York Times*, 15 May 1958, p. 26, col. 4; "Ellenville to Lose Festival via Removal," *Variety*, 4 June 1958, p. 2.

canceled, and the next day State Police condemned the \$50,000 structure as unsafe. That was the end of summer festivals in Ellenville.<sup>142</sup>

The SFA had no particularly optimistic plans for 1958–59. The opening concert of the season, on Saturday, 27 September, was the third appearance of Joey Alfidi, now nine. This was a benefit for the Italian Charities of America with John Melani in the Liszt E<sup>b</sup> and Beethoven “Emperor” Concertos. By this time, Alfidi had proven that his conducting was not a stunt, and that the orchestra was actually following his beat. John Briggs of the *Times* wrote, “Not only did soloist and orchestra finish together, but in so spectacular a fashion as to elicit cheers from the audience:”

Master Alfidi’s beat is clear, his cues are unmistakable and he knows how to convey his intentions clearly to the orchestra. One listener was greatly tickled when, in the Beethoven First Symphony, Master Alfidi quieted the ‘cellos down with an impatient gesture of his left hand, simultaneously giving a cue to the woodwinds with his right. It was done with an imperious assurance worthy of a conductor many times his years. And Master Alfidi was right: the ‘cellos were getting out of hand.<sup>143</sup>

Stokowski conducted the remaining concerts that season. The first of these, on 23 November 1958, was held in the United Nations General Assembly Hall and sponsored by the Turkish government, with the American première of *Yunus Emre*, an oratorio written by Turkish composer Ahmed Adnan Saygun. Assisting the Symphony of the Air was a 110-voice Crane Chorus of the Potsdam State Teachers College in upstate New York. Also on the program was an *Invocation* by the

---

<sup>142</sup> “Ellenville Fete Off,” *New York Times*, 23 August 1958, p. 7, col. 4; “‘Cathedral’ Is Murder At Ellenville as Rain Dents Tent and the B.O.,” *Variety*, 27 August 1958, p. 61; “Storm Damage Ends Empire Festival,” *Musical America*, September 1958, p. 32.

<sup>143</sup> John Briggs, “Joey Alfidi, Age 9, Leads Orchestra,” *New York Times*, 29 September 1958, p. 31, col. 4.

Lebanese composer Anis Fuleihan. The soloists were Janice Harsanyi, Carol Wolf, James Wainner, and Scott Gibson.<sup>144</sup>

The second Stokowski concert was a benefit concert for the Boys' Town of Italy, to be given on 12 December at Carnegie Hall. Toobin tells us he had spent several weeks courting a wealthy patron named Mrs. George Skouras, who brought in popular Metropolitan Opera tenor Mario del Monaco for the event. All was going well until Stokowski decided to include the American première of the new Shostakovich Eleventh Symphony, which had as its program the Russian uprising of 1905. When Toobin tried to explain that the conservative Boys' Town organization—run mostly by elderly priests and nuns—was unlikely to approve of a program laden with Soviet propaganda, Stokowski threatened to drop out. It was unlikely that Stokowski was being purposefully malicious or political in his desire to perform the Shostakovich; he had a naïve ignorance about most political matters. He was simply looking for splashy material. The concert drew poorly, and the fund-raising project lost money. The Symphony of the Air never did business with Mrs. Skouras again.<sup>145</sup>

Stokowski's third concert, on 16 February 1959, was to benefit the United Jewish Appeal. On the program were Paul Ben-Haim's *From Israel Suite*; Bloch's *Schelomo*; Mendelssohn's "Italian" Symphony and Oedoen Partos's *Ein-Gev* symphonic fantasy. According to John Briggs, "the orchestra performed with admirable ensemble." The final concert of the season was a children's concert at Carnegie Hall on 25 April, sponsored by the New York Parents' League.

---

<sup>144</sup> Taubman, "Music: Turkish Works," *New York Times*, 24 November 1958, p. 24, col. 2.

<sup>145</sup> Toobin, pp. 119–29; "Stokowski Leads Latest Shostakovich Symphony," *Musical America*, 1 January 1959, pp. 34–35; Irving Kolodin, "Music To My Ears," *Saturday Review*, 27 December 1958, pp. 22 and 45. Also performed at the concert was Gabrieli's "Sonata Pian' e Forte" and Respighi's *Pini di Roma*.

Stokowski, a master of the children's concert, made the program interesting by presenting children from the United Nations School to perform ethnic dances in native costume.<sup>146</sup>

The Empire State Music Festival was still seeking a venue. By February, Frank Forest had convinced a couple of investors to sponsor the festival in Sterling Forest, "a new scientific, educational and cultural community" then being developed near Tuxedo, N.Y. The Sterling Forest Corporation promised annual funding of \$100,000. Neither the permanent theater, nor much else about the community had been completed, however, so Forest sought a temporary site for 1959, eventually settling on the Anthony Wayne Recreation Area of Harriman State Park, near Bear Mountain. This was an entirely different sort of place than Ellenville, essentially an outdoor band shell in the middle of a state park. A new, four-colored tent with a capacity of 2,000 was erected, with more space for listeners on the lawn. Through the cooperation of the Palisades Interstate Art Commission there would be better roads and more parking than were available at Ellenville, and the park was fifteen minutes closer to New York City. Forest continued as director of the festival, although he delegated some of the artistic administration to Laszlo Halasz, and returned to his original programming scheme, moving away from his flirtation with Broadway musicals.<sup>147</sup>

---

<sup>146</sup> John Briggs, "Carnegie Concert Opens U.J.A. Drive," *New York Times*, 17 February 1959, p. 26, col. 1; Eric Salzman, "Children's Group Hears Stokowski," *New York Times*, 26 April 1959, p. 48, col. 1. When the Symphony of the Air first began, Olin Downes expressed the hope that the orchestra could become the official musical body of the United Nations; it is not clear whether SFA officials pursued this lead (Olin Downes, "Symphony of the Air," *New York Times*, 14 November 1954, sec. 2, p. 7, col. 1).

<sup>147</sup> "Empire State Fete To Have New Home," *New York Times*, 18 February 1959, p. 38, col. 4; Daniel, p. 701-2; "Festival to Have Temporary Home," *New York Times*, 21 May 1959, p. 35, col. 3; "Empire State Festival Moves to Bear Mountain," *Musical America*, June 1959, p. 16.



Stokowski once again opened the festival, on 10 July 1959. The conductor, at 77 still an adventurous spirit, programmed music of Soviet composers for this concert: a programmatic piece by Alexei Muravlev called *Azov-Gora* or "The Legend of Azov Mountain;" *Azerbaijan Mugam* by Fikret Amirov, born in 1926 in Azerbaijan; the American première of Khatchaturian's *Ode to Joy* and finally the cantata taken from Prokofiev's *Alexander Nevsky*. "Rarely have I encountered so much old music written by young composers," wrote the reviewer in *Musical America*. The performance, a benefit for the Tuxedo Park School, included an appearance of contralto Maureen Forrester and a chorus trained by Hugh Ross. It was sold out.<sup>148</sup>

The operatic portion of the festival began on 12 July with Strauss's *Ariadne auf Naxos*, conducted by Lazlo Halasz, in modern dress and in full staging. The other operas were a revival of *Murder in the Cathedral*, with a young Teresa Stratas as "first choral soloist;" a partially-staged version of Handel's *Semele*, conducted by Arnold Gamson as part of the Handel bicentennial festivities that year; and *La Bohème*, conducted by Wilfred Pelletier.<sup>149</sup>

Villa-Lobos returned on 12 July to conduct another concert devoted to his works, with a world première of his *Songs of the Tropical Forest*, a large-scale work for soprano and orchestra in four movements (only the first three movements were presented). The young soloist, Elinor Ross, was induced by the cheering audience to repeat the third movement. Also heard that evening were *Uirapuru*

---

<sup>148</sup> Howard Taubman, "Music: Empire State Festival Opens," *New York Times*, 11 July 1959, p. 11, col. 4; "Empire State Festival Opens At New Site in Bear Mountain," *Musical America*, August 1959, p. 3.

<sup>149</sup> Taubman, "Music: Opera at Empire State Fete," *New York Times*, 13 July 1959, p. 22, col. 1; "Empire State: E For Enterprise," *Opera News*, 31 October 1959, p. 12; Parmenter, "'Semele' Is Heard At State Festival," *New York Times*, 1 August 1959, p. 8, col. 4;

("The Enchanted Bird"), *Choros* No. 6, *O Papagaio do Moleque* ("The Kite of the Street Urchin") and Suite No. 1, *Discovery of Brazil*. The reviewer for *Musical America* was full of praise: "The Symphony of the Air coped well with the music. The musicians had the inspiration and the authority of the composer himself to urge them to do their best. The result was a memorable concert, typical of those offered by this festival."<sup>150</sup>

Stokowski returned on 26 July to present an unstaged version of Stravinsky's *Oedipus Rex*, with a male chorus trained by Hugh Ross and soloists Giulio Gari, Oedipus; Nedda Jane Casey, Jocasta; Joseph Rouleau, William Whitesides, John Gillaspay and Fague Springman. E. G. Marshall read the Cocteau narration in e. e. cumming's English translation. Also on the program were Ernest Bloch's *Cortège funèbre* from the *Trois Poèmes juifs*, in tribute to the composer who had died ten days previous; Bach's Passacaglia and Fugue in C Minor, presumably in Stokowski's arrangement, and Brahms's Third Symphony. The festival, finally enjoying some pleasant summer weather, attracted large audiences.<sup>151</sup>

The final event was another union of classical music and jazz, this time directed by Gunther Schuller and John Lewis, pianist of the Modern Jazz Quartet. The Quartet played with the orchestra works by Schuller, Lewis, André Hodeir, and Werner Heider. These were considered successful blends of jazz and classical music, with improvisation sections for the Quartet in each piece.<sup>152</sup>

---

<sup>150</sup> John Briggs, "Villa-Lobos Leads Symphony of Air in His Own Works," *New York Times*, 13 July 1959, p. 22, col. 1; "Evening with Villa-Lobos," *Musical America*, August 1959, p. 3.

<sup>151</sup> Taubman, "Music: Stravinsky Opera," *New York Times*, 27 July 1959, p. 22, col. 1, Daniel, p. 702.

<sup>152</sup> Eric Salzman, "Jazz Quartet and Symphony on Program," *New York Times*, 10 August 1959, p. 24, col. 4.

Despite the popularity of these programs and the frequent accolades, the Symphony of the Air often fell under criticism. While those at the *New York Times* often tempered their words, others were not so kind. A critic at *Opera News* summed up the summer festival as follows:

The festival's resident Symphony of the Air, having lost many key players, can no longer be brought up to par without a prohibitive schedule of additional rehearsals. Even under Stokowski and Villa-Lobos the execution was largely mediocre; under Halasz, sharply inferior than previous seasons; under Arnold Gamson in *Semele*, frequently less than acceptable. If for this fact alone, a repertory more modest both in size and scope would seem a better risk and a stronger attraction.<sup>153</sup>

Yet the Symphony of the Air, against the odds, sailed into the 1960s, actually increasing its number of concerts. The 1959–60 season saw some half dozen scheduled events, but several of considerable interest. On 7 December 1959, for example, Margaret Hillis presented a new work she had commissioned from young American composer Martin David Levy, a full-scale Christmas oratorio based on W. H. Auden's poem *For the Time Being*. The performance, requiring six soloists, a narrator, a large chorus and a full symphony orchestra, was recorded by Everest Records. The Collegiate Chorale assisted.<sup>154</sup>

The second concert of this season, likewise, attracted considerable attention: a recital by Boris Christoff, bass, on 31 January 1960, conducted by Julius Rudel (b. 1921), then director at New York City Opera. The highlight of the performance was the "Death of Boris" sequence from *Boris Godunov*. "Mr. Christoff's presence and musicianship were sufficiently convincing to bring the house not only to its feet but to the very footlights in a considerable body," wrote the reviewer of *Musical*

---

<sup>153</sup> *Opera News*, 31 October 1959, p. 12.

<sup>154</sup> Taubman, "Music: A New Christmas Oratorio," *New York Times*, 8 December 1959, p. 60, col. 1.

*America*. Christoff gave an encore, Mussorgsky's *Song of the Flea*, and probably could have given a half dozen more.<sup>155</sup>

A recital-concert with Eleanor Steber, on the other hand, was not so successful. This was an all-Mozart program conducted by Robert Lawrence at Carnegie Hall on 13 April. The great soprano was in poor voice, and "the Symphony of the Air played with an indifference that would be hard to match," wrote John Ardoin in *Musical America*. "Much of this was due to the lame baton of Robert Lawrence." Also appearing was violinist Felix Eyle.<sup>156</sup>

On Saturday afternoon, 16 April, Stokowski conducted another of his popular children's concerts. Like the last one, the program included a group of dances by children from the United Nations International School, and like his NBC children's concerts some two decades earlier, Stokowski included original compositions by four children: Robert Levin, Ellen Glickman, Robert Coren, and the ubiquitous Joey Alfidi. Also included was a performance of Prokofiev's *Peter and the Wolf* with Bob Keeshan—also known as Captain Kangaroo—as narrator.<sup>157</sup>

Alfidi appeared again with the orchestra on 13 May. Each year the display of his talent grew more spectacular: now he performed in the triple capacity of conductor, piano soloist, and composer. The child once again played Mozart's D-Minor Concerto (K. 466), his performance "neat and efficient and at times musical and spirited," wrote John Ardoin. He also played the solo part his own

---

<sup>155</sup> "Christoff Sings With Symphony of Air," *Musical America*, February 1960, p. 260; John Briggs, "Christoff Heard at Carnegie Hall," *New York Times*, 1 February 1960, p. 22, col. 3. Rudel moved from the New York City Opera to the Buffalo Philharmonic in 1979, for six years.

<sup>156</sup> Ardoin, "Steber Soloist in Mozart Program," *Musical America*, May 1960, pp. 33–4.

<sup>157</sup> Richard Lewis, "Concert for Children By Symphony of the Air," *Musical America*, May 1960, p. 34. Stokowski and Keeshan recorded this work with the Stadium Symphony of New York that year (Everest LPBR 6043.LP. and SDBR 3043.SD [stereo tape]).

composition, *Rondo Brillante* for piano and orchestra. "As a composer," continued Ardoin, "Joey Alfidi's sympathies seemed to be equally disbursed between Strauss polkas and the best of Leroy Anderson." Alfidi also led a somewhat ragged performance of Beethoven's Fifth. As appealing as the performance was, the critics were growing weary of the game. "The child is obviously talented," wrote Allen Hughes of the *Times*, but "he probably stands to gain little of lasting value from being exploited now." Hughes may have been right: nothing seems to have come of Alfidi as an adult. Also appearing were Lewis Dalvit, making his New York debut, who conducted most of the concert, and Miriam Burton, who sang in Ravel's *Shéhérazade* song cycle and the *Air de Lia* from Debussy's *L'Enfant prodigue*.<sup>158</sup>

The 1960–61 season began on 4 December with a gala concert for the benefit of the City Symphony of New York and the Clarion Music Foundation, featuring Swedish soprano Birgit Nilsson who had caused a sensation in her debut at the Metropolitan Opera the previous year. Although the performance brought down the house, critics once again bemoaned its flaws. Robert Sabin of *Musical America* wrote:

Truth to tell, she was not at her best in this concert, for various reasons, some of them beyond her control. In the first place, the orchestra was, to put it tactfully, terrible. The brasses were extraordinarily flatulent; the strings did not exactly caress the ear; and Mr. [Tibor] Kozma's highly choreographic conducting did not atone for some very sloppy playing.<sup>159</sup>

---

<sup>158</sup> Ardoin, "Burton, Alfidi Soloists With Symphony of the Air," *Musical America*, June 1960, p. 40; Allen Hughes, "Joey Alfidi Heard in a Piano Program," *New York Times*, 14 May 1960, p. 15, col. 4. Alfidi was also beginning to find success abroad. In November 1960, he performed the première of his new piano concerto in Belgium, which "brought a Antwerp Opera House audience to its feet tonight in a tremendous ovation," wrote the *Times*. "There were eight curtain calls" ("Alfidi Concerto Heard," *New York Times*, 29 November 1960, p. 43, col. 4).

<sup>159</sup> Sabin, "Nilsson Is Soloist With Orchestra," *Musical America*, January 1961, pp. 244, 248; Parmenter, "Music: Nilsson in Concert," *New York Times*, 5 December 1960, p. 42, col. 4.

Reviews of the Symphony of the Air were become more and more uneven. In the next concert, a memorial for Dimitri Mitropoulos on 5 March, its performance was thought “brilliant.” John Ardoin asked, “When has the Symphony of the Air sounded so polished?” Van Cliburn made his debut as pianist-conductor at the same concert, conducting Prokofiev’s Third Piano Concerto from a special piano with a transparent lid, created for Mitropolous when he had conducted this concerto. The event, sponsored by the Musician’s Aid Society, included several other performers: conductors Karl Boehm and Fausto Cleva, sopranos Renata Tebaldi and Eleanor Steber, mezzo-soprano Mignon Dunn, tenor Barry Morel, bass Ezio Flagello, and violinist Mishel Piastro.<sup>160</sup>

The last concert of the season was a tribute to Fritz Kreisler in honor of his eighty-fifth birthday, given on 2 April 1961 and sponsored by the Cultural Affairs Office of the Austrian Consulate General, with Laurence Siegel conducting and Ruggiero Ricci, violinist.<sup>161</sup>

Engagements began to pick up for the 1961–62 season. Toobin announced that the orchestra would be playing twenty-five concerts at Carnegie Hall that season, and that it would be traveling to the suburbs. The opening concert of the season was conducted by 23-year-old Ferruccio Burco on 29 September, presenting the overture to Rossini’s *La gazza ladra*, Beethoven’s Fifth, and the overtures to Verdi’s *I vespri siciliani*, Wagner’s *Tannhäuser* and Carlos Gomez’s *Il guarany*. Burco had been a child prodigy in the mold of Joey Alfidi, making a splash in the musical world as an eleven-year-old. “The Symphony of the Air really

---

<sup>160</sup> Ardoin, “Memorial Concert For Mitropoulos,” *Musical America*, May 1961, p. 38.

<sup>161</sup> Michael Brozen, “Birthday Tribute To Fritz Kreisler,” *Musical America*, May 1961, p. 45.

seemed to respect him,” wrote Michael Sonino in *Musical America*, “and, on the whole, played better than has been their wont lately.”<sup>162</sup>

The centerpiece of the season, however, was a seven-concert Beethoven cycle conducted by Alfred Wallenstein. The motivation was two-fold: to give the orchestra an extended period with a single conductor, something it had lacked for several seasons, and to stake a claim as the resident orchestra of Carnegie Hall now that the New York Philharmonic would be moving to the new Lincoln Center. The opening concert of the cycle, on 26 November, featured Van Cliburn in the *Emperor* Concerto, followed by a performance of the *Egmont* Overture and Fifth and Sixth Symphonies on 15 January 1962; Igor Oistrakh in the Violin Concerto on 4 February; pianist Emil Gilels in the Second and Fourth Concertos on 20 February; the return of Daniel Barenboim, now nineteen, in the Third Concerto on 12 March; an appearance of three top-flight soloists—Isaac Stern, Leonard Rose and Eugene Istomin in the Triple Concerto on 23 April, and a week later a grand concert of the First and Ninth Symphonies, with the 160-voice Rutgers University Choir. Altogether, the cycle included all nine symphonies, six concertos and four overtures. Reviews were mixed. Harold Schonberg wrote of the Triple Concerto concert:

Mr. Wallenstein directed an expert accompaniment, and his work in the “Prometheus” and “Eroica” testified not only to the way he and the orchestra have become used to each other, but also to the ever-growing confidence of the orchestra itself. By any standards it is a major ensemble, and one hopes that its place in Carnegie Hall will be made secure.

---

<sup>162</sup> Ross Parmenter, “Music: Van Cliburn Plays,” *New York Times*, 27 November 1961, p. 36, col. 1; Michael Sonino, “Ferruccio Burco conducts Symphony of the Air,” *Musical America*, November 1961, p. 50.

But the review of the same concert in *Musical America*, on the other hand, was acerbic. The accompaniment for the concerto was “lacking in power and life;” the “Eroica” was ragged, and so on.<sup>163</sup>

Even though the Symphony of the Air played nothing close to the twenty-five promised concerts, it did present a handful after the Beethoven cycle. One was with singer McHenry Boatwright given on 19 December, conducted by Franz Allers. Along with selections by Mozart, Mussorgsky, Vaughan Williams and Ravel, Boatwright gave the New York première of a cycle of four songs by Leonard Kastle called *From A Whitman Reader*. The orchestra played “at one of the highest levels they have reached in recent years,” wrote John Ardoin.<sup>164</sup>

The concert of 18 March 1962 commemorated the twenty-fifth anniversary of George Gershwin’s death. This was a benefit for the Happiness Exchange Chapter of the City of Hope Medical and Research Center in Duarte, California. The program, conducted by Paul Taubman, included *An American in Paris* and the *Rhapsody in Blue* with Leonid Hambro, pianist. Gershwin songs were sung by the Viennese soprano Friedl Teller, Rudy Vallee, Eleanor Steber, Tony Bennett, and three members of the original *Porgy and Bess* company, Lucia Hawkins, Avon Long, and LaVerne Hutcherson.<sup>165</sup>

---

<sup>163</sup> Michael Brozen, “Wallenstein Opens Beethoven Cycle,” *Musical America*, January 1962, p. 238; Ross Parmenter, “Music: Van Cliburn Plays,” *New York Times*, 27 November 1961, p. 36, col. 1; Harold C. Schonberg, “Music: Beethoven Cycle Is Resumed,” *New York Times*, 16 January 1962, p. 30, col. 3; Everett Helm, “Symphony of the Air,” *Musical America*, April 1962, p. 52; Harold C. Schonberg, “Music: Emil Gilels Plays,” *New York Times*, 21 February 1962, p. 56, col. 1; E. Alan Silver, “Symphony of the Air,” *Musical America*, May 1962, p. 32; Harold C. Schonberg, “Music: Trio of Top Instrumentalists,” *New York Times*, 24 April 1962, p. 30, col. 1; Ross Parmenter, “Music: Symphony of Air Ends Beethoven Cycle,” *New York Times*, 1 May 1962, p. 34, col. 4; Bernard P. Rabb, “Symphony of the Air,” *Musical America*, June 1962, p. 34.

<sup>164</sup> Ardoin, “Boatwright Premieres Kastle Songs,” *Musical America*, February 1962, p. 22.

<sup>165</sup> “Tribute To Gershwin,” *New York Times*, 19 March 1962, p. 38, col. 7.



The orchestra planned its busiest season to date for 1962–63. Alfred Wallenstein would once again lead a subscription series based around works of a single composer, Brahms. In addition there would be subscription concerts devoted to Handel, Mozart, and Bartók, along with several top-notch soloists: Van Cliburn, Victoria de los Angeles, Maureen Forrester, Leon Fleisher, Henryk Szeryng, Russell Oberlin, Nathan Milstein, Teresa Stich-Randall, and others. There would also be concerts for the Orchestral Society of Westchester, for the Mitropoulos young conductors' competition in New York, and for the Friends of French Opera. Toobin also hoped to institute Pops concerts and young people's concerts at Carnegie Hall. Since even a sold-out series at Carnegie Hall would constitute a loss, a new fund-raising drive was launched by a committee chaired by Mrs. Roger Starr. Members of the Symphony of the Air had reason to be optimistic in 1962.<sup>166</sup>

It is difficult to know how many of these concerts were actually present, since by this time few reviewers bothered to come to the concerts. The season opener was probably a United Nations Day concert sponsored by the Orchestral Society of Westchester on 24 October. Wallenstein conducted Beethoven's Ninth Symphony, with Beethoven's *Leonore* Overture No. 3, and Copland's *Lincoln Portrait*, with the Episcopal minister George French Kempsell Jr. narrating. Vittorio Zoppi, Italy's permanent representative to the United Nations, was a guest of honor, and the attendance was 2,500.<sup>167</sup>

The orchestra opened its Brahms cycle on 14 November with the *Academic Festival* Overture, the Second Symphony, and the First Piano Concerto with

---

<sup>166</sup> Eric Salzman, "Orchestra At Large," *Musical America*, December 1962, p. 57.

<sup>167</sup> Merrill Folom, "Versatile Rector In A Concert Role," *New York Times*, 23 October 1962, p. 39, col. 2; "Westchester Society Begins Season with U.N. Concert," *New York Times*, 25 October 1962, p. 47, col. 2.

Barenboim—twenty years old that day—as soloist. Critics were full of praise for the pianist’s work. “But in the symphony, a little more discipline and tonal refinement would have been welcome,” wrote Parmenter. The other confirmed concerts of the Brahms cycle occurred on 15 December, including the Serenade in D Major and the Piano Concerto in B<sup>b</sup> with Leon Fleisher; 24 February 1963, when Henryk Szeryng stepped in for Nathan Milstein as soloist in the Violin Concerto, along with the *Tragic Overture* and the First Symphony; 29 April, in which Izler Solomon took over for Wallenstein in the Double Concerto, with Boris Gutnikov, violin, and Leslie Parnas, cello, and the *Variations on a Theme by Haydn*; and on 12 May, featuring *Nanie* and *Ave Maria* for women’s chorus, and *Schicksalslied*, assisted by Hugh Ross’s Schola Cantorum, and the Fourth Symphony. Other concerts of the Brahms cycle scheduled, but not reviewed—possibly owing to a newspaper strike—included the Requiem on 4 March, with Teresa Stich-Randall, Hermann Prey, and the Rutgers University Choir; and an 18 March program consisting of the Alto Rhapsody with Maureen Forrester and the *Liebeslieder Waltzes*.<sup>168</sup>

Most of the other concerts that season followed the single-composer format as well. On 10 February the Symphony under Wallenstein gave an all-Bartók concert with the *Miraculous Mandarin* Suite, the Second Violin Concerto with Tossy Spivakosky, and the Concerto for Orchestra. On balance the reaction was positive: the reviewer of *Musical America* claimed Wallenstein achieved “a *tour de force* of

---

<sup>168</sup> Review, *Musical America*, January 1963, p. 109; Parmenter, “Music: A Brahms Cycle,” *New York Times*, 15 November 1962, p. 47, col. 2; Review, *Musical America*, April 1963, pp. 34–35; Review, *Musical America*, June 1963, pp. 23–24; Review, *Musical America*, July 1963, p. 25; Eric Salzman, “Orchestra At Large,” *Musical America*, December 1962, p. 57. Harold Schonberg mentioned attending the performance of the German Requiem in his article, “Symphony of the Air is Nucleus For a 2d Orchestra for N.Y.,” *New York Times*, 18 March 1963, p. 5, col. 1.

orchestral virtuosity” in the *Miraculous Mandarin* Suite. On 11 April the orchestra was conducted by an old friend, Roberto LaMarchina—formerly Bobby LaMarchina, boy wonder of the NBC cello section. Now listed as the orchestra’s assistant conductor, LaMarchina led the overture to *Die Zauberflöte* and the “Paris” Symphony; Wallenstein conducted the Symphony No. 40 and accompanied Van Cliburn in the Concerto No. 25 in C Major and Liszt’s First Concerto. Finally, on 1 May, Stephen Simon conducted Bach’s B-Minor Mass at Carnegie Hall, with Judith Raskin, Maureen Forrester, Charles Bressler, and Donald Gramm, with the Schola Cantorum and Manhattan School of Music Chorus. There were also perhaps a dozen miscellaneous concerts in the surrounding area, including a series of six for the Orchestral Society of Westchester, an appearance at the Long Island Festival, and several others.<sup>169</sup>

The organization remained in constant jeopardy. The newspaper strike of 1962–63 had occurred during the orchestra’s subscription series, contributing to the low attendance, and there was a severe deficit. No concerts could be guaranteed for the next season.<sup>170</sup>

And the Empire State Music Festival folded. In 1960 the festival went on as planned in Bear Mountain, with no reference to the site in Sterling Forest supposedly under construction.<sup>171</sup> There were appearances that summer by Czech conductor Henry Swoboda and the 30-year-old Cleveland native Vincent La Selva, winner of the festival’s first annual award for young American conductors, entitling

---

<sup>169</sup> Review, *Musical America*, April 1963, p. 34; Review, *Musical America*, June 1963, p. 23; Review, *Musical America*, July 1963, pp. 25–26; Parmenter, “Symphony of Air Fighting for Life,” *New York Times*, 28 August 1963, p. 38, col. 1.

<sup>170</sup> Parmenter, “Symphony of Air Fighting for Life,” *New York Times*, 28 August 1963, p. 38, col. 1.

<sup>171</sup> In 1994, there is still no “Sterling Forest” in New York.

him to an engagement for *Madama Butterfly* on 8 and 31 July and 4 August. As in previous years, the festival was beset by poor weather; a storm caused the opening event to be postponed for nearly two weeks. It finally opened on 16 July with a performance by Balanchine's New York City Ballet with the première of *Pas de deux espagnol*, choreographed by Jacques d'Amboise to music of Bizet. Another highlight was a revival of Deems Taylor's opera *Peter Ibbetson*.<sup>172</sup>

In late May 1961, Forest announced that unless \$50,000 could be raised in two weeks to meet the \$200,000 budget, the Empire State Music Festival faced cancellation. Somehow the money materialized, and the seventh season began on 12 July 1961 with a successful performance of Bizet's *Pearl Fishers*. "The chorus also sang well and the orchestra was of good quality," wrote Parmenter. The opera drew the largest opening crowd to date, and "showed its pleasure and approval with prolonged applause." Other performances included six appearances by the New York City Ballet, productions of *La Bohème*, *La traviata* and *Madama Butterfly*, and orchestral concerts conducted by Eugene Goossens and Skitch Henderson. Altogether the 1961 festival brought in more money in four weeks than it had in any of the six-week seasons at Ellenville. The attractions were attended by 34,000 visitors, and \$76,000 was taken in at the box office.<sup>173</sup>

But one successful year did not guarantee another. By spring 1962 Frank Forest was making another appeal, this time for \$90,000. The New York State Council for the Arts and the Avalon Foundation, which had provided \$50,000 in

---

<sup>172</sup> "Swoboda, in U.S. Since 1939, To Lead First Orchestra Here," *New York Times*, 16 June 1960, p. 38, col. 2; "Storm Postpones Empire Fete Start," *New York Times*, 5 July 1960, p. 34, col. 4; "City Ballet Unit Opens Music Fete," *New York Times*, 18 July 1960, p. 15, col. 3.

<sup>173</sup> "Empire State Fete Faces Cancellation," *New York Times*, 25 May 1961, p. 31, col. 5; Parmenter, "Music: Empire State Festival Begins," *New York Times*, 13 July 1961, p. 24, col. 2; "Successful Fete Ends," *New York Times*, 7 August 1961, p. 19, col. 8.

matching funds in 1961, had both withdrawn support. The operas planned for 1962 were Boito's *Mefistofele*, Massenet's *Werther*, Rossini's *Barber of Seville* and a revival of *The Pearl Fishers*; there would be appearances by the Pearl Lang Company and either the San Francisco Ballet or the American Ballet Theatre, and by several conductors, including Alfred Wallenstein, Fausto Cleva and Hugh Ross. But there was no financial windfall at this year's festival; on the contrary—the stock market took a plunge on 24 May, and many potential investors withdrew support. Scenery and props were placed in storage, and the Empire State Music Festival began to fold its tent for the last time.<sup>174</sup>

So the 1962–63 season would not have its summer anchor. The orchestra's debts were now astronomical. And the administrative staff appears to have compounded the financial crisis through mishandling of funds:

So we began to slowly dissolve, like a dissolve in film. . . . We had to go into a sort of bankruptcy, because, unfortunately, indeed, a large sum of money that had been set aside for withholding tax had not gotten to the IRS. It had been . . . little by little used up to sponsor other concerts. So as a result, we were in trouble, and a couple of our very innocent members of the board . . . were called to account. One of them, I know, had to come up with eight thousand dollars. . . . By [this] time, the orchestra had just dissolved, and they were left holding the bag. There had been some talk about pursuing an action in fraud, for nonpayment of taxes that had been set aside, but that didn't happen. Nobody went to jail, nobody was convicted of anything, but it was a very sad ending.<sup>175</sup>

In July 1963 Toobin finally ended his quixotic effort to keep the orchestra afloat and resigned from the foundation. The violinist Joseph Siegelman attempted to keep the orchestra going, starting a new drive for \$200,000 to absolve the debts and put together a 1963–64 season. The players had yet to be paid for their work in the 1962–63 season, but the Local 802 thoughtfully declined to press for back pay.

---

<sup>174</sup> "State Music Fete in \$90,000 Appeal," *New York Times*, 3 May 1962, p. 26, col. 4; "Empire State Fete for 1962 Canceled," *New York Times*, 5 June 1962, p. 37, col. 4;

<sup>175</sup> Walter, interview with the author, 30 July 1993.

The performances scheduled for 1963, Beethoven's *Missa solemnis*, the Verdi Requiem, and Bach's St. Matthew Passion, were canceled. In October, the orchestra dissolved the SFA, reorganizing as The Symphony of the Air Foundation, Inc. But this was to no avail.<sup>176</sup>

The orchestra that died at the end of the 1963 had mutated significantly since 1954; of its sixty-four permanent members, less than half had played with Toscanini. It is not clear whether members of the orchestra played together after 1963. In late 1962 Paul Taubman made plans to lead a recording orchestra to be called "Toscanini Strings," with at least twenty-four former NBC Symphony players.<sup>177</sup> But nothing seems to have come of this plan.

David Walter, who left his position as chairman of the board of the SFA after two years, having paid out more than \$4,000 from his own pocket to help cover the orchestra's expenses, says the story of the Symphony of the Air tells us simply that "If you don't treasure your treasures, you're going to lose them." He continues:

Another lesson that the Symphony of the Air provides . . . is the need amongst a cooperative group—any cooperative group, whether it's cooperative housing, anything—to avoid dissention, and to find the points of unity, because that helped destroy us. Conceivably, had we gone on the Round-the-World tour, there might have been agencies who discovered that we were so important that they would support us. The cancellation of the tour, thanks to "dissention" in the orchestra, was, not a death-blow, but it was stunning, and we never really quite recovered from it.<sup>178</sup>

---

<sup>176</sup> Parmenter, "Symphony of Air Fighting for Life," *New York Times*, 28 August 1963, p. 38, col. 1; "Help Wanted," *Musical America*, October 1963, p. 18; Schonberg, "Will It Live?" *New York Times*, 1 September 1963, sec. 2, p. 7, col. 1; "New Corporation Formed By Symphony of the Air," *New York Times*, 23 October 1963, p. 36, col. 2; "Reorganization," *Musical America*, December 1963, p. 60.

<sup>177</sup> "Busy as Bee, Paul Taubman Conceives Ork," *Billboard Music Week*, 17 November 1962, p. 8.

<sup>178</sup> Interview with the author, 30 July 1993.

For Toobin, it was in the end simply a matter of money:

It's never been said better or more clearly. You *can't* run a symphony orchestra without money. Desire, ideals, artistic ambition, resourcefulness, courage, determination, even some quixotism are virtues, I think. But in America, in my time, art is a commodity, and not enough people want to buy it. Somebody or something—like a government—has to subsidize it. Or it can't live. "You can't run a symphony orchestra without money."<sup>179</sup>

---

<sup>179</sup> Walter, interview with the author, 30 July 1993; Toobin, p. 159.

## EPILOGUE

### THE LEGACY OF THE NBC SYMPHONY

The passing of the Symphony of the Air marked the end of an era. The last living link to Toscanini's music and the age of the American radio orchestra was now severed. The country would never see its like again.

The central issue in this story is the role of the network. NBC has been accused of contributing to the commodification of culture, and there is some merit to the accusation. Money undeniably conditioned the network's behavior toward the symphony, whether for direct profit or for the money gained indirectly from prestige and through increased sales of RCA equipment and records. Even in its most philanthropic moments, NBC considered the publicity value. John Royal observed to NBC president Trammel in 1948:

Nearly all the culture in the United States is financed by private enterprise. All the great symphony orchestras in the country are definitely paid for by private enterprise or people who have made their money in private enterprise. Art museums and most of our great colleges and libraries are a result of donations from private enterprise. We could have a book published, or a series of articles, on culture by private enterprise in the world's greatest country, with ten years of Toscanini as a shining example of what this means.<sup>180</sup>

That a private company might own an world-class orchestra at all is troubling to Americans: we prefer to imagine our great cultural institutions as belonging to the people, funded by the generosity of benefactors and the enthusiasm of the ticket-buying public, yet somehow independent of their whims. The NBC Symphony did sometimes suffer for being wholly owned by a single concern; although the network generally left Toscanini alone, it frequently interfered with the programs of guest conductors and the other classical shows. Moreover, although the orchestra

---

<sup>180</sup> Royal to Trammell, 4 March 1948, NBC Archives, box 158, folder 2.



had become woven into our cultural fabric, NBC felt no remorse about dissolving it when the time came.

The disbanding of the NBC Symphony, however, cannot be blamed entirely on the network—NBC was, after all, a company, playing as all companies do by the rules society allowed it. What changed were the rules themselves, changes which the American people have permitted and encouraged, and which reflected our own changing attitudes toward both broadcasting and the arts. What is remarkable is that the network supported the orchestra so well—a program which never emerged from the cellar of low ratings over seventeen years. Although Toscanini generated interest, he was always volatile and unpredictable. When the network experimented with sponsorship, critics such as Downes bemoaned the taint of commercialism; showing Toscanini on television, complained purists, threatened to draw attention to the conductor rather than the music. It is a surprise the NBC Symphony lasted as long as it did.

Broadcasting has yet to recapture the spirit of public service of the 1930s and 1940s. In 1967, Congress created the Public Broadcasting System, a non-commercial alternative to the networks. This new network—with 277 affiliates by 1978, more than any commercial network—produced interesting and informative cultural programs. As PBS became more popular, however, it also began to resemble commercial television more and more. By the late 1980s, PBS was nearly as addicted to corporate sponsors as the commercial networks. As the corporations contributed a bigger percentage of PBS's operating budget, the network tried harder to compete with the other networks for audience share. Today, a growing number of observers are calling for a withdrawal of public support for PBS, now surpassed in quality by some of the commercial cable networks that fill the broadcasting

spectrum. PBS had been transformed by the American system just as NBC had two generations earlier.<sup>181</sup>

The television industry faced its greatest transformation with the advent of cable in the early 1970s. By the 1980s, cable had introduced dozens, in some cases hundreds of new stations to American living rooms. None of these, however, attempted the broad appeal to which the networks had been always been committed. Broadcasting has in fact become narrowcasting, each cable station appealing to a small slice of the public. Although some cable programming, such as that on the *Arts and Entertainment* and *Bravo!* channels, has been excellent—true descendants of the NBC Symphony—cable is a completely different medium. Television viewers subscribe to cable; the cable companies own the lines, whereas the American people, ostensibly, still own the airwaves.

The NBC Symphony, then, could only have happened during this peculiar period in our cultural history, a time when popular taste, artistic integrity, corporate concerns and public interest fortuitously intersected. Only in this brief moment did network leaders such as John Royal and Samuel Chotzinoff believe that it was in the “public interest” to program to the tastes of the cultural elite rather than the perceived majority; only then could a man like Sarnoff have the resources at his command and the courage to bring his fantasy to life. The result was one of the finest orchestras and largest audiences in the history of American art music.

---

<sup>181</sup> For a scathing critique of Public Television, see Lewis H. Lapham, “Adieu, Big Bird: On the Terminal Irrelevance of Public Television,” *Harper's Magazine*, December 1993, pp. 35–43.

# APPENDIX A

## ORCHESTRA ROSTER

### VIOLIN

Mischa Mishakoff\*†<sup>1</sup>  
Daniel Guilet†<sup>2</sup>

Samuel Antek\*\*  
Edwin Bachman\*\*<sup>3</sup>  
Israel Baker  
Lucien Barenblatt\*  
Arcadie Birkenholz\*  
Tobias Bloom\*\*  
Remo Bolognini\*\*<sup>4</sup>  
Giorgio Ciompi  
Henry Clifton\*  
Manuel Compinsky  
Benjamin Feldhan  
Luigi Ferrara\*  
Philip Frank\*  
Felix Galimir  
Rafael Galindo\*  
Jaques Gasselín\*<sup>5</sup>  
William Gegner\*  
Josef Gingold\*  
Harry Glickman  
Maurice Golodner\*  
Frank Goodrich\*\*  
Josef Gorner  
Louis Graeler  
Frank Gurowitsch\*  
Max Hollander†  
Theodore Katz\*\*  
Samuel Kissel  
Boris Koutzen\*  
Bernard Kundell  
Arved Kurtz  
Jacques Lamer\*  
Harry Lookofsky  
Hillard Lubie  
Alfred Lustgarten  
Marshall Moss

---

<sup>1</sup> Concertmaster,  
1937-52

<sup>2</sup> Concertmaster,  
final two seasons

<sup>3</sup> Principal 2nd violin

<sup>4</sup> 3rd asst. Concert-  
master, 1937

<sup>5</sup> 1st asst. Concert-  
master, 1937

Henri Nosco\*<sup>6</sup>  
Paul Pitkowsky  
Albert Pratz  
Samuel Rabinowitz\*  
Julius Risman  
Bernard Robbins†  
Jascha Rushkin  
David Sarser  
Angelo Sasso\*  
Saul Sharrow\*\*  
Sylvan Shulman\*  
Oscar Shumsky  
Henry Siegl  
Ralph Silverman\*  
Kolman Smit\*\*  
Stefan Sopkin\*\*  
Herman Spielberg\*\*  
Sal Spinelli  
Ben Steinberg  
Laurence Steinhardt  
Seymour Suskind\*\*  
Marius Vitetta  
Herman Weinberg\*  
Paul Winter\*

### VIOLA

Herbert Borodkin  
Frank Brieff  
William Carboni  
Harold Colletta  
Carlton Cooley\*\*<sup>7†</sup>  
David Dawson  
David Epstein  
Leon Fleitman\*  
Herbert Fuchs  
Nathan Gordon†  
Arthur Granick\*\*  
Maurice Helfand\*\*  
Ralph Hersh  
Milton Katims  
Louis Kievman\*  
Edward Kreiner\*  
Eli Lifschey  
Reuben Metz\*  
Nicolas Moldavan  
Sol Patchook\*

---

<sup>6</sup> 2nd asst. Concert-  
master, 1937

<sup>7</sup> Principal viola

Selig Posner  
William Primrose\*  
Tibor Serly\*  
Jaques Tushinsky\*  
Emanuel Vardi

### CELLO

Naoum Benditzky†  
Jacob Bernstein  
Abraham Edison\*  
Emmerich Gara  
Isadore Gusikoff  
Benar Heifetz†  
George Koutzen  
Edmund Kurtz  
Robert La Marchina  
Edgar Lustgarten\*  
Oswaldo Mazzucchi\*<sup>8</sup>  
Frank Miller<sup>9</sup>  
Milton Prinz\*  
Leonard Rose  
Leo Rostal  
Gdal Saleski\*  
Jascha Schwarzmán\*  
Harvey Shapiro\*  
Alan Shulman\*\*  
Ernst Silberstein\*  
Anthony Sophos  
Carl Stern\*  
Morris Stonzek\*  
Carl Ziegler

### BASS

Walter Botti  
James Brennand  
Gerald Fiore  
Luigi Giobbe  
Henry Greenberg\*  
Milton Kestenbaum  
George Koukly\*  
Michael Krasnopolsky  
Samuel Levitan\*\*  
John Mancini  
David Oliver\*  
Meyer Pitchersky\*  
Max Pfeiffer  
Harold Shachner

---

<sup>8</sup> 1st principal cello

<sup>9</sup> 2nd principal cello

Philip Sklar\*\*<sup>10</sup>  
 Harold Smith  
 Frank Sollner  
 George Torke\*  
 John Van de Graff\*  
 David Walter  
 Oscar Zimmerman

FLUTE  
 Carmine Coppola  
 Henrik DeVries\*  
 Ben Gaskins\*  
 Aaron Gershunoff  
 F. William Heim  
 Nicholas Kouloukis  
 Arthur Lora<sup>11</sup>  
 Robert Morris  
 Harry Moskovitz  
 Paul Renzi, Jr.  
 John Wummer\*<sup>12</sup>

OBOE  
 Robert Bloom\*<sup>13</sup>  
 René Corne  
 Sidney Halpern\*  
 Chauncey Kelley  
 Saverio Penza  
 Ferdinand Prior  
 Paolo Renzi<sup>14</sup>  
 Harry Shulman

ENGLISH HORN  
 Filippo Ghignatti\*\*<sup>15</sup>

CLARINETS  
 Augustin Duques\*<sup>16</sup>  
 Harold Freeman  
 Alfred Gallodoro  
 Louis Green\*  
 Georges Grisez\*  
 Louis Klein  
 Robert McGinnis  
 John Peper  
 Wallace Shapiro

---

<sup>10</sup> Principal Bass  
<sup>11</sup> 2nd princ. flute  
<sup>12</sup> 1st princ. flute  
<sup>13</sup> 1st princ. oboe  
<sup>14</sup> 2nd princ. oboe  
<sup>15</sup> Princ. eng. horn  
<sup>16</sup> 1st princ. cl.

Alexander Williams<sup>17</sup>

BASSOONS  
 Elias Carmen  
 Morris Kirchner  
 Benjamin Kohon  
 Louis Letellier  
 Sabatino Masucci  
 William Polisi\*<sup>18</sup>  
 Abraham Reines\*\*  
 Leonard Sharrow\*<sup>19</sup>  
 Manuel Ziegler

FRENCH HORN  
 Arthur Berv<sup>20</sup>  
 Harry Berv  
 Jack Berv  
 William Brown  
 Arturo Cerino\*\*  
 Harold Clement  
 Alfredo Corrado  
 Fred Dultgen\*  
 Henry Hilmer\*  
 Richard Moore  
 Joseph Rescigno\*  
 Albert Stagliano\*<sup>21</sup>

TRUMPET  
 Bernard Baker\*<sup>22</sup>  
 Raymond Crisara  
 Frank Falcone  
 Harry Glantz<sup>23</sup>  
 David Glickstein  
 Sol Klass\*  
 Humbert Pennino\*  
 Frank Venezia\*

TROMBONES  
 John Clark  
 Neal DiBiase<sup>24</sup>  
 Jack Epstein\*  
 Sam Lewis  
 Allen Ostrander  
 Abraham Pearlstein

---

<sup>17</sup> 2nd princ. cl.  
<sup>18</sup> 1st princ. bsn  
<sup>19</sup> 2nd? princ. bsn  
<sup>20</sup> 2nd princ. horn  
<sup>21</sup> 1st princ. horn  
<sup>22</sup> 1st princ. trpt.  
<sup>23</sup> 2nd princ. trpt.  
<sup>24</sup> 2nd princ. trb.

Armand Ruta\*<sup>25</sup>  
 Gardell Simons<sup>26</sup>  
 Gerhard Warms\*  
 Melvin Wolfson†

TUBA  
 William Bell\*  
 Herbert Jenkel  
 Abraham Torchinsky

TIMPANI  
 Karl Glassman\*\*<sup>27</sup>

PERCUSSION  
 Fred Albright  
 Harry Edison\*\*  
 David Grupp\*  
 Martin Grupp  
 David Gusikoff\*  
 Harry Stitman\*  
 Jacob Wolf

HARP  
 Edward Vito\*\*  
 Laura Newell\*

PIANO/CELESTE  
 Artur Balsam  
 Joseph Kahn\*\*  
 Valdimir Brenner\*  
 Earl Wild

CONTRACTOR  
 LeRoy Shield  
 H. Leopold Spitalny\*

\* = Charter Member  
 \*\* = Member from  
 organization of the  
 Orchestra to its  
 disbandment.  
 † = Member of NBC  
 String Quartet, 1 June  
 1947 (actually two  
 quartets).

---

<sup>25</sup> 1st princ. trb.  
<sup>26</sup> 2nd princ. trb.  
<sup>27</sup> Princ. timpani

## APPENDIX B

PROGRAMS OF THE NBC SYMPHONY ORCHESTRA<sup>1</sup>

- 02-16-36** **Magic Key of RCA** (Sample program)  
 Sunday A variety show, heard Sundays, 2:00 pm, EST.  
 Frank Black, conducting the NBC Symphony Orchestra  
 [includes sports announcements by J. B. Kennedy from Montreal  
 and incidental music between features]  
 • BERLIOZ: Hungarian March from *La Damnation de Faust*  
 • MEYERBEER: *O Paradiso* from *L'Africaine*.  
 • APPOLITO FIRANO: Turkish Fragments; *At rest*  
 • VERDI: *Ritorna vincitor* from *Aida*  
 • MASCAGNI: Duet from *Cavalleria rusticana*  
 • DE FALLA: First Spanish dance from *La vida breve*  
 (with Metropolitan Opera stars Armand Tokatyan, tenor, and  
 Dusolina Giannini, soprano)  
 [MT&R]<sup>2</sup>
- 02-16-37** **NBC Symphony with Hidemaro Konoye**  
 Tuesday 6:40 am EST  
 • Live All-Dvořák broadcast to Japan  
 [MT&R]

**Week of 31 October 1937:**

- 10-31-37** **Symphonic Concert**, with Erno Rapee conducting at Carnegie  
 Sunday Hall and Erna Sack, soprano, and Joseph Schmidt, tenor: WJZ, 8-9  
 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander  
 Smallens, with John Gurney, bass, and sixty-voice chorus directed  
 by Eugene Fuersi: WEA, 10 P.M.

---

<sup>1</sup> This list is more inclusive than most, documenting non-Toscanini programs as well as the radio work outside the weekly Toscanini broadcasts; it focuses on those shows that were mainly instrumental.

The known programs for the Symphony of the Air, given in the text, are not repeated here.

<sup>2</sup> Primary sources for the information presented here are abbreviated as follows:

NYT	Weekly radio music listings, <i>New York Times</i> .
MT&R	Museum of Television and Radio
NBCSO	<i>The National Broadcasting Company Symphony Orchestra</i> .
NYPL	NBC Symphony programs, preserved in the "Arturo Toscanini Collection," New York Public Library.
Key	Clyde J. Key, "The NBC Symphony Orchestra Under Toscanini," <i>The Maestro</i> , November 1970, pp. 15-55.
Rodzinski	Halina Rodzinski, <i>Our Two Lives</i> .
Lewis	Laurence Lewis, <i>Guido Cantelli: Portrait of a Maestro</i> , pp. 143-46.

Boldface parentheses ((. . .)) around an entry indicate a program involving NBC Symphony players heard over one of NBC's rival networks or stations.

- 11-01-37** **Voice of Firestone:** Richard Crooks, tenor, with a symphony orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M.  
Monday  
**Variety Musicale:** Lullaby Lady, Continentals Quartet, Noble Cain a Cappella Choir, and orchestra directed by Frank Black: WEA, 10 P.M.
- 11-02-37** **NBC Symphony Dress Rehearsal (broadcast),** conducted by Artur Rodzinski  
Tuesday  
NBC Blue Network (WJZ), 2-3 P.M.  
• WEBER: Overture to *Oberon*  
• R. STRAUSS: *Ein Heldenleben*
- 11-05-37** **Music Appreciation Hour** for schools, directed by Walter Damrosch, WEA, WJZ, 2-3 P.M.  
Friday  
**Concert orchestra** with Lucille Manners, soprano; Rosario Bourdon, conductor; Ross Graham, baritone; and the Revelers Male Quartet: WEA, 8-9 P.M. (*Cities Service Show*)  
[NBCSO and NYT]

**Week of 7 November 1937:**

- 11-07-37** **Symphonic Concert,** with Erno Rapee, conductor Robert Weede, baritone, and Joseph Schmidt, tenor: WJZ, 8 P.M.  
Sunday  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with John Gurney, bass, and chorus directed by Eugene Fuersi: WEA, 10 P.M.
- 11-08-37** **Richard Crooks,** tenor, soloist with a symphony orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 11-12-37** **Music Appreciation Hour,** directed by Walter Damrosch, WEA, WJZ, 2-3 P.M.  
Friday  
**Concert orchestra** with Lucille Manners, soprano; Robert Simmons, tenor; Rosario Bourdon, conductor; Ross Graham, baritone; and the Revelers Male Quartet: WEA, 8-9 P.M. (*Cities Service Show*)
- 11-13-37** **NBC Symphony Orchestra Debut Broadcast,** conducted by Pierre Monteux: WEA, WJZ, 10-11:30 P.M.  
Saturday  
• BACH: Passacaglia (arr. Respighi)  
• MOZART: Symphony no. 35 ("Haffner"), K. 385  
• FRANCK: *Psyché et Eros*  
• DEBUSSY: *Ibéria*  
• R. STRAUSS: *Till Eulenspiegels lustige Streiche*  
[NBCSO and NYT]

**Week of 14 November 1937:**

- 11-14-37** **Symphonic Concert,** conducted by Erno Rapee, with Erna Sack, soprano; Richard Tauber, tenor; and Mishel Piastro, violin: WJZ, 8 P.M.  
Sunday  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Mary and Virginia Drane, violinists; Gene Greenwell, bass and a mixed chorus: WEA, 10 P.M.
- 11-15-37** **Richard Crooks,** tenor, soloist with a symphony orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday

- 11-19-37** **Music Appreciation Hour**, directed by Walter Damrosch,  
Friday WEA, WJZ, 2-3 P.M.  
**Concert orchestra** with Lucille Manners, soprano; Robert Simmons, tenor; Ross Graham, baritone; Rosario Bourdon, conductor; and the Revelers Male Quartet: WEA, 8-9 P.M. (*Cities Service Show*)
- 11-20-37** **NBC Symphony Orchestra Broadcast**, conducted by Pierre  
Saturday Monteux: WEA, WJZ, 10-11:30 P.M.  
• HANDEL: Concerto Grosso for Strings, D Major  
• SIBELIUS: Symphony no. 1: *Adagio* and *Scherzo*  
• GRIFFES: *Pleasure Dome of Kubla Khan*  
• WAGNER: Prelude to *Lohengrin*  
• RAVEL: *Daphnis et Chloé*, Suite no. 2  
[NBCSO and NYT]

**Week of 21 November 1937:**

- 11-21-37** **Symphony Orchestra** and chorus conducted by Alexander  
Sunday Smallens, with Clifford Menz, tenor: WEA, 10 P.M.
- 11-22-37** **Margaret Speakes**, soprano, with a symphony orchestra,  
Monday Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale**: Noble Cain's Choir, Lullaby Lady and an orchestra conducted by Frank Black: WEA, 10 P.M.
- 11-26-37** **Concert orchestra** with Lucille Manners, soprano; Robert  
Friday Simmons, tenor; Rosario Bourdon, conductor; Ross Graham, baritone; and the Revelers Male Quartet: WEA, 8-9 P.M. (*Cities Service Show*)
- 11-27-37** **NBC Symphony Orchestra Broadcast**, conducted by Pierre  
Saturday Monteux: WEA, WJZ, 10-11:30 P.M.  
• FRANCK: Symphony in D Minor  
• FREED: *Adagio* from *Jeux de timbres* (conducted by composer)  
• TAILLEFERRE: *Overture to an Opera Buffe*  
• D'INDY: Prelude to *Fervaal*  
• STRAVINSKY: *Firebird* Suite  
[NBCSO]

**Week of 28 November 1937:**

- 11-28-37** **Magic Key Variety Hour**: Vina Bovy, soprano, and Edward  
Sunday Davies, baritone, with a symphony orchestra conducted by Roy Shield: WJZ, 2-3 P.M.  
**Request Night**: American debut of Jussi Bjoerling, tenor of the Royal Opera at Stockholm, with Maria Jeritza, soprano, and a symphony orchestra conducted by Erno Rapee: WJZ, 8-9 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, and a mixed chorus of sixty voices: WEA, 10 P.M.
- 11-29-37** **Richard Crooks**, tenor, with a symphony orchestra,  
Monday Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)
- 12-01-37** **NBC String Quartet** (Mischa Mischakoff, first violinist; Edwin  
Wednesday Bachmann, second violinist; Carlton Cooley, violist, and Oswaldo Mazzucchi, cellist); Music Guild Concert: WJZ, 9-9:45 P.M.  
• BRAHMS: Quartet in B-flat, op. 67  
• HAYDN: Quartet in F Minor, op. 20, no. 5

- 12-03-37** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WEA, WJZ, 2-3 P.M.  
**12-04-37** **NBC Symphony Orchestra Broadcast**, conducted by Artur  
 Saturday Rodzinski: WEA, WJZ, 10-11:30 P.M.  
 • HANDEL: *Water Music* (arr. Harty)  
 • BEETHOVEN: Symphony no. 5  
 • SIBELIUS: *Pohjola's Daughter*  
 • DEBUSSY: *Nuages* and *Fêtes*  
 • ALBENIZ: *Triana* (arr. Arbos)  
 [NBCSO and NYT]

**Week of 5 December 1937:**

- 12-05-37** **Magic Key Variety Hour**: Gina Cigna, soprano, and Alec  
 Sunday Templeton, pianist, with a symphony orchestra conducted by Frank  
 Black: WJZ, 2-3 P.M.  
**Opera Night**: Jussi Bjoerling, tenor, Donald Dickson, baritone,  
 and Mishel Piastor, violinist, with a symphony orchestra conducted  
 by Erno Rapee: WJZ, 8-9 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander  
 Smallens, with Pierre Lubozhutz and his wife, Genia Nemenoff,  
 duo-pianists, and a mixed chorus of sixty voices: WEA, 10 P.M.  
**12-06-37** **Richard Crooks**, tenor, with a symphony orchestra,  
 Monday Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of*  
*Firestone*)  
**12-10-37** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WEA, WJZ, 2-3 P.M.  
**12-11-37** **NBC Symphony Orchestra Broadcast**, conducted by  
 Saturday Rodzinski: WEA, WJZ, 10-11:30 P.M.  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 • STRAVINSKY: *Petroushka* Suite  
 • SHOSTAKOVICH: Symphony no. 1  
 [NBCSO and NYT]

**Week of 12 December 1937:**

- 12-12-37** **Magic Key Variety Hour**: Lauritz Melchior, tenor; Edward  
 Sunday Vito, harpist, and Frank Black, pianist, with a symphony orchestra  
 conducted by Mr. Black: WJZ, 2-3 P.M.  
**French Music**: Marta Krasova, contralto; Richard Tauber, tenor,  
 and Alexander Kipnis, bass, with a symphony orchestra conducted  
 by Erno Rapee: WJZ, 8-9 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander  
 Smallens, with Robert McChesney, tenor, and a mixed chorus of  
 sixty voices: WEA, 10 P.M.  
**12-13-37** **Variey Musicale**: Maria Kurenko, soprano; the Lullaby Lady and  
 Monday a quartet sing, with an orchestra under Frank Black's direction:  
 WEA, 10 P.M.  
**12-16-37** **Heinz and Robert Sholz**, duo pianists of the Mozarteum and the  
 Thursday Salzburg Festival, make their American debut, with a symphony  
 orchestra conducted by Frank Black: WJZ, 9 P.M.  
 • MOZART: Double Piano Concerto, K. 365



**12-17-37** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.

**Variety Concert:** Lucille Manners, soprano; Ross Graham, baritone, and the Revelers Quartet, with an orchestra directed by Rosario Bourdon: WEA, 8-9 P.M. (*Cities Service Show*)

**12-18-37** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday Rodzinski: WEA, WJZ, 10-11:30 P.M.

• HAYDN: Symphony no. 100 ("Military")

• BRAHMS: Symphony no. 4

• R. STRAUSS: *Salome's Dance*  
[NBCSO and NYT]

**Week of 19 December:**

**12-19-37** **Magic Key Variety Hour:** Moriz Rosenthal, 75-year-old pianist,  
Sunday and Joan Edwards, contralto, with a symphony orchestra conducted by Frank Black: WJZ, 2-3 P.M.

**Christmas Music:** Helen Jepson, soprano; Jussi Bjoerling, tenor, and Joseph Shuster, cellist, with a symphony orchestra and glee club conducted by Erno Rapee: WJZ, 8-9 P.M.

**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Robert McChesney, tenor, and a mixed chorus of sixty voices: WEA, 10 P.M.

**12-20-37** **Richard Crooks**, tenor; Vera Brodsky, pianist, the Charioteers,  
Monday Negro male quartet, and a mixed chorus, with a symphonic orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**12-24-37** **Variety Concert:** Lucille Manners, soprano; Robert Simmons,  
Friday tenor, and the Revelers Quartet, with an orchestra under the direction of Rosario Bourdon: WEA, 8-9 P.M. (*Cities Service Show*)

**12-25-37** **Première Broadcast, NBC Symphony Orchestra**,  
Saturday conducted by Arturo Toscanini. Also broadcast via the network of the Canadian Broadcasting Corporation; WEA, WJZ, 10-11:30 P.M.

• VIVALDI: Concerto Grosso, D Minor, op. 3, no. 11

• MOZART: Symphony no. 40, K. 550

• BRAHMS: Symphony no. 1

[NBCSO, NYT and Key]

**Week of 26 December 1937:**

**12-26-37** **Magic Key Variety Hour:** Georges Enesco, Romanian violinist;  
Sunday the Helsinki University chorus, and Laura Suarez, songstress, with a symphony orchestra conducted by Frank Black: WJZ, 2-3 P.M.

**Request Night:** Helen Jepson, soprano; Donald Dickson, baritone; Michel Piastro, violinist, and Armando Palacios, pianist, with a symphony orchestra conducted by Erno Rapee: WJZ, 8-9 P.M.

**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Carolyn Urbanek, soprano, and Leonard Warren, baritone: WEA, 10 P.M.

**12-27-37** **Margaret Speaks**, soprano, and the Charioteers, Negro male  
Monday quartet, with a symphonic orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

- 01-01-38** **NBC Symphony Orchestra Broadcast**, conducted by  
 Saturday Toscanini: WEAf and WJZ, 10-11:30 P.M.  
 • SCHUBERT: Symphony no. 9  
 • BEETHOVEN: String Quartet, F Major, op. 135: *Lento assai* and  
*Scherzo*  
 • R. STRAUSS: *Tod und Verklärung*  
 [NBCSO, NYT and Key]

**Week of 2 January 1938:**

- 01-02-38** **Magic Key Variety Hour:** with a symphony orchestra  
 Sunday conducted by Frank Black; Kirsten Flagstad, Metropolitan Opera  
 soprano, singing from New York, and her sister Karen, heard from  
 Oslo, Norway. Orson Welles and Martin Gable enact the quarrel  
 scene from "Julius Caesar": WJZ, 2-3 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander  
 Smallens, with Adele Marcus, pianist; Edwina Eustis, contralto, and  
 the Eugene Fuerst Chorus: WEAf, 10 P.M.
- 01-03-38** **Richard Crooks**, tenor, and a mixed chorus with a  
 Monday symphonic orchestra conducted by Alfred Wallenstein: WEAf, 8:30  
 P.M. (*Voice of Firestone*)  
**Variety Musicale:** Maria Kurenko and Opal Craven, sopranos,  
 and a male quartet with Marck Weber's orchestra: WEAf, 10 P.M.
- 01-07-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WEAf, WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano; Robert Simmons,  
 tenor, and the Revelers Quartet with Rosario Bourdon's orchestra:  
 WEAf, 8 P.M. (*Cities Service Show*)
- 01-08-38** **NBC Symphony Orchestra Broadcast**, conducted by  
 Saturday Toscanini: WEAf and WJZ, 10-11:30 P.M.  
 • MOZART: Overture to *Die Zauberflöte*  
 • BEETHOVEN: Symphony no. 6 ("Pastoral")  
 • SAINT-SAËNS: *Danse macabre*  
 • DEBUSSY: *La Mer*  
 [NBCSO, NYT and Key]

**Week of 9 January 1938:**

- 01-09-38** **Symphony Orchestra** and chorus conducted by Alexander  
 Sunday Smallens, with Adele Marcus, pianist; Edwina Eustis, contralto, and  
 the Eugene Fuerst Chorus: WEAf, 10 P.M.
- 01-14-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WEAf, WJZ, 2-3 P.M.
- 01-15-38** **NBC Symphony Orchestra Broadcast**, conducted by  
 Saturday Toscanini: WEAf and WJZ, 10-11:30 P.M.  
 • BRAHMS: *Tragic Overture*  
 • SIBELIUS: Symphony no. 2  
 • BUSONI: Rondo *Arlecchinesco*  
 (with Jan Peerce, tenor)  
 • TOMMASINI: *Il Carnevale di Venezia*  
 [NBCSO, NYT and Key]

**Week of 16 January 1938:**

- 01-16-38** **Magic Key Variety Hour:** Emma Boynet, pianist, and a Glee  
 Sunday Club heard with a symphony orchestra conducted by Frank Black:  
 WJZ, 2-3 P.M.

- Symphony Orchestra** and chorus conducted by Alexander Smallens, with Arnold Eidus, violinist, and the Eugene Fuerst Chorus: WEA, 10 P.M.
- 01-17-38** **Richard Crooks**, tenor, with an orchestra conducted  
Monday by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale**, with Maria Kurenko and Opal Craven,  
sopranos; a quartet and Marek Weber's orchestra: WEA, 10 P.M.
- 01-21-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano; Robert Simmons,  
tenor, and the Revelers Quartet with an orchestra under the direction  
of Rosario Bourdon: WEA, 8-9 P.M. (*Cities Service Show*)
- 01-22-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday Toscanini: WEA and WJZ, 10-11:30 P.M.  
• CHERUBINI: Overture to *Anacréon*  
• HAYDN: Symphony no. 98  
• BRAHMS: Serenade no. 2  
• WAGNER: Prelude to Act I of *Die Meistersinger*  
[NBCSO, NYT and Key]

**Week of 23 January 1938:**

- 01-23-38** **Home Symphony Orchestra**, directed by Ernest La Prade:  
Sunday WEA, 12 M.  
HAYDN: Symphony no. 100 ("Military"), movt. I  
SCHUBERT: *Ave Maria*  
GRIEG: *Anitra's Dance* from *Peer Gynt* Suite  
J. STRAUSS: *On the Beautiful Blue Danube* Waltz  
**Magic Key Variety Hour**: Dusolina Giannini, soprano, and  
Vicente Gomez, Spanish guitarists, with a symphony orchestra  
conducted by Frank Black: WJZ, 2-3 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander  
Smallens, with Arnold Eidus, violinist, and the Eugene Fuerst  
Chorus: WEA, 10 P.M.
- 01-24-38** **Margaret Speaks**, soprano, and a mixed chorus, with an  
Monday orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M.  
(*Voice of Firestone*)  
**Variety Musicale**, with Maria Kurenko and Opal Craven,  
sopranos; a quartet and Marek Weber's orchestra: WEA, 10 P.M.
- 01-28-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano; Ross Graham,  
baritone, and the Revelers Quartet with an orchestra under the  
direction of Rosario Bourdon: WEA, 8-9 P.M. (*Cities Service*  
*Show*)
- 01-29-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday Toscanini: WEA and WJZ, 10-11:30 P.M.  
• ROSSINI: Overture to *La scala di seta*  
• SCHUMANN: Symphony no. 3 ("Rhenish")  
• PAGANINI: *Moto perpetuo*  
• MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
[NBCSO, NYT and Key]

**Week of 30 January 1938:**

- 01-30-38** **Magic Key Variety Hour:** Ezio Pinza, bass; Jose Iturbi, conductor-pianist, and Nola Day, contralto, with a symphony orchestra conducted by Frank Black: WJZ, 2-3 P.M.  
Sunday  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Hannah Klein and Paula Gilbert, duo-pianists: WEA, 10 P.M.
- 01-31-38** **Richard Crooks**, tenor, and a mixed chorus, with an orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M.  
Monday  
(*Voice of Firestone*)  
**Variety Musicale**, with Maria Kurenko and Opal Craven, sopranos; a quartet and Marek Weber's orchestra: WEA, 10 P.M.]
- 02-04-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday  
WEA, WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano; Robert Simmons, tenor, and the Revelers Quartet with an orchestra under the direction of Rosario Bourdon: WEA, 8-9 P.M. (*Cities Service Show*)
- 02-05-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday  
Toscanini: WEA and WJZ, 10-11:30 P.M.  
• D. SCARLATTI: *Good-Humored Ladies* Suite (arr. Tommasini)  
• MENDELSSOHN: Symphony no. 4 ("Italian")  
• BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*  
• ROSSINI: Overture to *Semiramide*  
[NBCSO, NYT and Key]

**Week of 6 February 1938:**

- 02-06-38** **Symphony Orchestra** and chorus conducted by Alexander  
Sunday  
Smallens, with Genevieve Rowe, soprano, and a chorus: WEA, 10 P.M.  
**NBC Symphony Orchestra Broadcast**  
Benefit concert for the Italian Welfare League, from Carnegie Hall; broadcast over the NBC Blue Network and via shortwave.  
Conducted by Toscanini  
• BEETHOVEN: Symphony no. 1  
• BEETHOVEN: Symphony no. 9 (*not broadcast*)  
with Vina Bovy, soprano; Kerstin Thorborg, contralto; Jan Pearce, tenor; Ezio Pinza, bass; Chorus of the Schola Cantorum.
- 02-11-38** **Magic Key Variety Concert:** Lucille Manners, soprano; Ross  
Friday  
Graham, baritone, and a chorus with an orchestra under the direction of Frank Black: WEA, 8-9 P.M.
- 02-12-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday  
Toscanini: WEA and WJZ, 10-11:30 P.M.  
• WEBER: Overture to *Euryanthe*  
• BRAHMS: Symphony no. 2  
• WAGNER: *Siegfried Idyll*  
• DUKAS: *L'Apprenti sorcier*  
[NBCSO, NYT and Key]

**Week of 13 February 1938:**

- 02-13-38** **Symphony Orchestra** and chorus conducted by Alexander  
Sunday  
Smallens, with Phyllis Kraeuter, cellist, and a chorus: WEA, 10 P.M.
- 02-14-38** **Variety Musicale:** Maria Kurenko and Opal Craven, sopranos,  
Monday  
and a quartet with Marek Weber's orchestra: WEA, 10 P.M.

- 02-18-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Orchestra:** Lucille Manners, soprano; Robert Simmons, tenor, and a chorus with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 02-19-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday Toscanini: WEA and WJZ, 10-11:30 P.M.  
• HANDEL: Concerto Grosso, no. 12, B Minor  
• HAYDN: Symphony no. 88  
• ROUSSEL: *Le Festin de l'araignée*  
• WEBER-BERLIOZ: *Invitation to the Dance*  
• MARTUCCI: *Danza (Tarantella)*, from op. 44  
[NBCSO, NYT and Key]

**Week of 20 February 1938:**

- 02-20-38** **Magic Key Hour:** with guest artists Helen Jepson, Margalo  
Sunday Gillmore, Charles Kullmann, and Richard Whorf: WJZ, 2 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Erno Valasek, 17-year-old violinist, and a mixed, sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 02-21-38** **Margaret Speaks**, soprano, and a mixed chorus with a  
Monday symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale:** Maria Kurenko and Opal Craven, sopranos, and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 02-25-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.
- 02-26-38** **NBC Symphony Orchestra Broadcast**, conducted by  
Saturday Toscanini: WEA and WJZ, 10-11:30 P.M.  
• WAGNER: Overture to *Der fliegende Holländer*  
• BORODIN: Symphony no. 2  
• BRAHMS: *Variations on a Theme by Haydn*  
• SMETANA: *The Moldau*  
[NBCSO, NYT and Key]

**Week of 27 February 1938:**

- 02-27-38** **Magic Key Hour:** Bruna Castagna, soprano; Ania Dorfmann,  
Sunday pianist, and the Revelers Quartet with a symphony orchestra conducted by Frank Black: WJZ, 2 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Pauline Pierce, soprano, and a mixed, sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 02-28-38** **Margaret Speaks**, soprano, and a mixed chorus with a  
Monday symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale:** Maria Kurenko and Opal Craven, sopranos, and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 03-04-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano; Robert Simmons, tenor, and a choir with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)

- 03-04-38 NBC Symphony Orchestra Broadcast**  
 Friday Benefit concert from Carnegie Hall; broadcast via shortwave only.  
 Conducted by Toscanini  
 • VERDI: *Requiem*  
 (with Zinka Milanov, soprano; Bruna Castagna, contralto;  
 Charles Kullmann, tenor; Nicola Moscona, bass; and The  
 Chorus of the Schola Cantorum)
- 03-05-38 NBC Symphony Orchestra Broadcast, conducted by**  
 Saturday Toscanini: WEA and WJZ, 10-11:30 P.M.  
 • WAGNER: *Faust* Overture  
 Prelude and *Liebestod* from *Tristan und Isolde*  
 Prelude to Act I of *Lohengrin*  
 Prelude to Act III of *Lohengrin*  
 Prelude to *Parsifal*  
 Overture to *Tannhäuser*  
*Siegfried's Rhine Journey* from *Götterdämmerung*  
*Ride of the Valkyries* from *Die Walküre*  
 [NBCSO, NYT and Key]

**Week of 6 March 1938:**

- 03-06-38 Magic Key Hour:** Marjorie Lawrence and George O'Connor  
 Sunday with a symphony orchestra conducted by Frank Black: WJZ, 2  
 P.M.  
 Symphony Orchestra and chorus conducted by Alexander  
 Smallens, with Arnold Belnick, 13-year-old violinist, and a mixed,  
 sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 03-07-38 Richard Crooks, tenor, with a symphony orchestra**  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of*  
*Firestone*)  
 Variety Musicales: Maria Kurenko and Opal Craven, sopranos,  
 and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 03-11-38 Music Appreciation Hour, conducted by Walter Damrosch:**  
 Friday WEA, WJZ, 2-3 P.M.  
 Variety Concert: Lucille Manners, soprano; Ross Graham, and  
 Robert Simmons, tenor with an orchestra under the direction of  
 Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-12-38 NBC Symphony Orchestra, conducted by Carlos Chavez:**  
 Saturday WEA, WJZ, 10-11:30 P.M.  
 • BACH: Brandenburg Concerto no. 3  
 • HAYDN: Symphony no. 85  
 • CHAVEZ: *Sinfonia India*  
*Sinfonia de Antigone*  
 • RAVEL: *Bolero*  
 [NYT and NYPL]

**Week of 13 March 1938:**

- 03-13-38 Magic Key Hour:** Gladys Swarthout, soprano; Pasquier Trio  
 Sunday with Hortense Monath, pianist; Fred Huffsmith, tenor, and Muriel  
 Wilson, soprano, with a symphony orchestra conducted by Frank  
 Black: WJZ, 2 P.M.  
 Symphony Orchestra and chorus conducted by Alexander  
 Smallens, with Charlotte Symons, soprano, and a mixed, sixty-  
 voice chorus directed by Eugene Fuerst: WEA, 10 P.M.

- 03-14-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale**: Maria Kurenko and Opal Craven, sopranos, and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 03-18-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano and Robert Simmons, tenor with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-19-38** **NBC Symphony Orchestra**, conducted by Carlos Chavez:  
Saturday WEA, WJZ, 10-11:30 P.M.  
• ROSSINI: Overture to *Guillaume Tell*  
• SIBELIUS: Symphony no. 4  
• BUXTEHUDE: *Ciaccona* (arr. Chavez)  
• Excerpts:  
    HALFFTER: *Danse de la bergère* from *Sonatina*  
    DE FALLA: *El sombrero de tres picos*  
[NYT and NYPL]

**Week of 20 March 1938:**

- 03-20-38** **Magic Key Hour**: Zinka Milanov, soprano, and the Yale Glee  
Sunday Club with a symphony orchestra conducted by Frank Black; and Ferde Grofé, American composer, directs the orchestra in the world premiere of his latest work: WJZ, 2 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Kathleen Kersting, soprano, and a mixed, sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 03-21-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale**: Maria Kurenko and Opal Craven, sopranos, and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 03-25-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano and Robert Simmons, tenor, and choir with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-26-38** **NBC Symphony Orchestra**, conducted by Howard Hanson:  
Saturday WEA, WJZ, 10-11:30 P.M.  
• LOCATELLI: Concerto Grosso in D Minor  
• PURCELL: Overture and Incidental Music from *Dioclesian*  
• MACDOWELL: Indian Suite no. 2; two movts.  
• HANSON: Symphony no. 3 (first complete performance)  
[NYT and NYPL]

**Week of 27 March 1938:**

- 03-27-38** **Symphony Orchestra** and chorus conducted by Alexander  
Sunday Smallens, with Leonard Warren, baritone, and a mixed, sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 03-28-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

- 04-01-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano and Robert Simmons, tenor, and choir with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 04-02-38** **NBC Symphony Orchestra**, conducted by Artur Rodzinski:  
Saturday WEA, WJZ, 10-11:30 P.M.  
• BEETHOVEN: *Coriolan Overture*  
• BARBER: *Symphony in One Movement*  
• DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
• PROKOFIEV: "Classical" *Symphony*  
• DOHNÁNYI: *Suite for Orchestra*  
[NYT and NYPL]

**Week of 3 April 1938:**

- 04-03-38** **Magic Key Variety Hour:** Lotte Lehmann, soprano, with a  
Sunday symphony orchestra conducted by Frank Black; Army Day salute, including pick-ups from stratosphere and bombing planes and from United States Army bases; General Malin Craig, Chief of Staff, speaks: WJZ, 2 P.M.  
**Symphony Orchestra** and chorus conducted by Alexander Smallens, with Arnold Belnick, 13-year-old violinist, and a mixed, sixty-voice chorus directed by Eugene Fuerst: WEA, 10 P.M.
- 04-04-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04-08-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano; Ross Graham, baritone; Robert Simmons, tenor, and choir with an orchestra under the direction of Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 04-09-38** **NBC Symphony Orchestra**, conducted by Artur Rodzinski:  
Saturday WEA, WJZ, 10-11:30 P.M.  
• WEBER: *Overture to Oberon*  
• SHOSTAKOVITCH: *Symphony no. 5* (American première)  
• RESPIGHI: *Suite no. 1: Ancient Airs and Dances*  
• ALBENIZ: *Fête Dieu à Seville* from *Ibéria*  
• WAGNER: Excerpts from *Die Meistersinger*:  
Prelude to Act III  
Dance of the Apprentices  
Finale  
[NYT and NYPL]

**Week of 10 April 1938:**

- 04-10-38** **Symphony Orchestra** and chorus conducted by Alexander  
Sunday Smallens, with Frances Blaisdell, flute soloist: WEA, 10 P.M.
- 04-11-38** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Variety Musicale:** Maria Kurenko and Opal Craven, sopranos, and a quartet with Marek Weber's orchestra: WEA, 10 P.M.
- 04-15-38** **Music Appreciation Hour**, conducted by Walter Damrosch:  
Friday WEA, WJZ, 2-3 P.M.



- Variety Concert:** Lucille Manners, soprano, and Robert Simmons, tenor, with an orchestra under the direction of Frank Black: WEA, 8–9 P.M. (*Cities Service Show*)
- 04–16–38** **NBC Symphony Orchestra**, conducted by Artur Rodzinski:  
Saturday WEA, WJZ, 10–11:30 P.M.
- BACH: Toccata and Fugue in D Minor (arr. Wertheim)
  - R. STRAUSS: *Also sprach Zarathustra*
  - SCHRECKER: Orchestral Suite, after the ballet *The Birthday of the Infanta*
  - J. STRAUSS: Overture to *Die Fledermaus*  
*Tales from the Vienna Woods*
- [NYT and NYPL]

**Week of 17 April 1938:**

- 04–17–38** **Magic Key Variety Hour:** Lauritz Melchior, Wagnerian tenor, is  
Sunday soloist with a symphony orchestra conducted by Frank Black: WJZ, 2–3 P.M.
- 04–18–38** **Richard Crooks**, tenor, with a seventy-three-piece  
Monday symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04–22–38** **Variety Concert:** Lucille Manners, soprano; Ross Graham,  
Friday baritone, and Robert Simmons, tenor, with Frank Black's orchestra: WEA, 8–9 P.M. (*Cities Service Show*)
- 04–23–38** **NBC Symphony Orchestra**, conducted by Hugh Ross, with  
Saturday Julia Peters, soprano; Lillian Knowles, contralto; Fred Hufsmith, tenor, and Robert Nicholson, baritone: WEA, WJZ, 10–11:30 P.M.
- DELIUS: *The Mass of Life*
  - RIMSKY-KORSAKOV: Orchestral Suite from the opera *The Tale of Tsar Saltan*, op. 57.
- [NYT and NYPL]

**Week of 24 April 1938:**

- 04–24–38** **Margaret Speaks**, soprano, with a symphony orchestra  
Sunday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04–25–38** **Victor Herbert:** dramatization of his life presented with selections  
Monday from his operettas as background music: WEA, 9 P.M.
- 04–27–38** **Benefit Concert:** Rodzinski conducts the NBC Symphony at  
Wednesday Carnegie Hall; Jascha Heifetz is soloist (*not broadcast*).
- MAX BRUCH: Violin Concerto
  - MOZART: Violin Concerto
  - R. STRAUSS: *Also sprach Zarathustra*
  - J. STRAUSS: *Tales from the Vienna Woods*
- 04–29–38** **Variety Concert:** Lucille Manners, soprano, Robert Simmons,  
Friday tenor, and chorus with Frank Black's orchestra: WEA, 8–9 P.M. (*Cities Service Show*)

- 04-30-38** **NBC Symphony Orchestra**, conducted by Pierre Monteux:  
 Saturday WEA, 10-11:30 P.M.  
 • BEETHOVEN: Symphony no. 2  
 • SCHUMANN: *Manfred* Overture  
 • DUKAS: *La Péri*  
 • SIBELIUS: *Valse triste*  
 • R. STRAUSS: *Don Juan*  
 [NYT and Rodzinski].

**Week of 1 May 1938:**

- 05-01-38** **Magic Key Variety Hour:** John Charles Thomas, baritone, and  
 Sunday a glee club with a symphony orchestra conducted by Frank Black.  
 David Sarnoff, president of RCA and chairman of the National  
 Music Week Committee, opens the fifteenth annual observance of  
 National Music Week: WJZ, 2-3 P.M.
- 05-02-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)
- 05-05-38** **Concert Orchestra** with Ferde Grofé conducting a concert of his  
 Thursday own compositions: WJZ, 8:30 P.M.
- 05-06-38** **Variety Concert:** Lucille Manners, soprano, Robert Simmons,  
 Friday tenor, and chorus with Frank Black's orchestra: WEA, 8-9 P.M.  
 (*Cities Service Show*)
- 05-07-38** **NBC Symphony Orchestra**, conducted by Pierre Monteux;  
 Saturday Dedicated to National Music Week; with John Powell, pianist:  
 WEA, 10-11:30 P.M.  
 • CHAUSSON: Symphony in B-flat  
 • POWELL: *Negro Rhapsody*  
 • DAVIS: *Poem for Orchestra*  
 • COWLEY: Excerpts from *Crazy Horse Suite*  
 • WITHORNE: *Sierra Morena*  
 [NYT and NYPL]

**Week of 8 May 1938:**

- 05-08-38** **Magic Key Variety Hour:** Damrosch directs the  
 Sunday NBC Symphony; Linton Wells inaugurates a series of fourteen  
 broadcasts from South American countries by speaking from  
 Managua, Nicaragua: WJZ, 2-3 P.M.  
 • GOLDMARK: *Overture to Spring*  
 • BRAHMS: Allegretto from Symphony no. 2  
 • LEKEU: *Adagio for Strings*  
 • HONEGGER: *Pacific 231*  
 • CHASINS: *Parade*  
 • PHILIP JAMES: *Radio Station WGZBX*, movt. IV  
 (First prize winner in the NBC Orchestral Awards Contest of  
 1932 for best original symphonic work by an American  
 Composer).
- 05-09-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)
- 05-13-38** **Variety Concert:** Lucille Manners, soprano, Robert Simmons,  
 Friday tenor, and chorus with Frank Black's orchestra: WEA, 8-9 P.M.  
 (*Cities Service Show*)

- 05-14-38** **NBC Symphony Orchestra**, conducted by Sir Adrian Boult;  
 Saturday William Primrose, violist, is the soloist: WEAf, 10-11:30 P.M.  
 • BUSONI: *Comedy Overture*  
 • BEETHOVEN: Symphony no. 7  
 • WALTON: Concerto for Viola and Orchestra (American première)  
 • COPLAND: *El salón México*  
 [NYT and NYPL]

**Week of 15 May 1938:**

- 05-15-38** **Magic Key Variety Hour:** Leonard Warren, baritone, and Lew  
 Sunday White, organist, with a symphony orchestra conducted by Frank  
 Black; Cissie Loftus offers impersonations. Linton Wells speaks  
 from Panama City: WJZ, 2-3 P.M.
- 05-16-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEAf, 8:30 P.M. (*Voice of  
 Firestone*)
- 05-20-38** **Variety Concert:** Lucille Manners, soprano; Ross Graham,  
 Friday baritone; Robert Simmons, tenor, and chorus with Frank Black's  
 orchestra: WEAf, 8-9 P.M. (*Cities Service Show*)
- 05-21-38** **NBC Symphony Orchestra**, conducted by Sir Adrian Boult;  
 Saturday Lyon Phelps is the speaker: WEAf, 10-11:30 P.M.  
 • HOLST: Fugal Concerto for flute, oboe and string orchestra, op.  
 40, no. 2  
 • VAUGHAN WILLIAMS: Symphony no. 4  
 • BUTTERWORTH: *A Shropshire Lad*  
 • ELGAR: "Enigma" Variations  
 [NYT and NYPL]

**Week of 22 May 1938:**

- 05-22-38** **Home Symphony** Ernest LaPrade, conductor: WEAf, 12 M.  
 Sunday • SCHUMANN: *Träumerei*  
 • BORODIN: *On the Steppes of Central Asia*  
 • HANDEL: Sarabande  
 • BEETHOVEN: *Andante*, from Symphony no. 1  
 • SOWERBY: *Irish Washerwoman*  
**Magic Key Variety Hour:** Leonard Warren, baritone, and Lew  
 White, organist, with a symphony orchestra conducted by Frank  
 Black; Cissie Loftus offers impersonations. Linton Wells speaks  
 from Panama City: WJZ, 2-3 P.M.
- 05-23-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEAf, 8:30 P.M. (*Voice of  
 Firestone*)
- 05-27-38** **Variety Concert:** Lucille Manners, soprano, sings with Frank  
 Friday Black's orchestra: WEAf, 8-9 P.M.

- 05-28-38** **NBC Symphony Orchestra:** Dmitri Mitropolous, conductor:  
Saturday WEA, 9:00-10:30 P.M.  
  - PURCELL: Prelude and Dido's Air, *When I Am Laid in Earth* from *Dido and Aeneas* (arr. Mitropolous)
  - SCHUMANN: Symphony no. 2
  - GLAZUNOV: *Overture on Three Greek Themes*
  - CHOPIN: Etude in C Minor, op. 10, no. 12 ("Revolutionary")
  - CHOPIN: Polonaise in A-flat Major  
(from the ballet suite *Chopiniana*, arr. Dmitri Rogal-Lewitzski)
 [NYT and NYPL]

**Week of 29 June 1938:**

- 05-29-38** **Magic Key Variety Hour:** Marian Anderson, contralto, and  
Sunday Felix Knight, tenor, with a concert orchestra conducted by Frank Black: WJZ, 2-3 P.M.  
**05-30-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**05-03-38** **Variety Concert:** Lucille Manners, soprano; Ross Graham,  
Friday baritone; Robert Simmons, tenor, and a choir with Frank Black's orchestra: WEA, 8-9 P.M. (*Cities Service Show*)  
**05-04-38** **NBC Symphony Orchestra:** Bernardino Molinari,  
Saturday conductor: WEA, 9:00-10:30 P.M.  
  - PAISIELLO: Overture to *Nina, ossia La pazza per amore*
  - BEETHOVEN: Symphony no. 5
  - CATALANI: Overture to Act IV of *La Wally*
  - MENDELSSOHN: Scherzo from *A Midsummer Night's Dream*
  - VERDI: Overture to *I vespri siciliani*
 [NYT and NYPL]

**Week of 5 June 1938:**

- 06-06-38** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**06-11-38** **NBC Symphony Orchestra:** Bernardino Molinari, conductor:  
Saturday WEA, 9:00-10:15 P.M.  
  - VIVALDI: *Winter* from *Le quattro stagioni* (transcribed by Molinari)
  - MOZART: Symphony no. 29, K. 201
  - PIZZETTI: Intermezzi from *La Pisanella*
  - BOCCHERINI: Minuet from String Quartet op. 13, no. 5
  - CORELLI: Suite for Strings (trans. Ettore Pinelli)
  - BERLIOZ: *Rákóczy March* from *La Damnation de Faust*
 [NYT and NYPL]

**Week of 12 June 1938:**

- 06-12-38** **Magic Key Variety Hour:** Ann de Ohla, who speaks and sings  
Sunday in four registers—soprano, contralto, tenor and baritone—makes her American radio debut, with a concert orchestra conducted by Frank Black: WJZ, 2-3 P.M.  
**06-13-38** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

- 06-17-38** **Variety Concert:** Lucille Manners, soprano; Ross Graham, baritone, and Robert Simmons, tenor, with an orchestra under Frank Black's direction: WEA, 8-9 P.M. (*Cities Service Show*)  
Friday
- 06-18-38** **NBC Symphony Orchestra:** Bernardino Molinari, conductor: WEA, 9:00-10:15 P.M.  
Saturday
- TCHAIKOVSKY: Symphony No. 6 ("Pathétique")
  - RESPIGHI: *Fontane di Roma*
  - VERDI: Overture to *La forza del destino*
- [NYT and NYPL]

**Week of 19 June 1938:**

- 06-19-38** **Magic Key Variety Hour:** Rudy Vallee, in songs and a poem; Ann de Ohla, singer; Georges Barrère, flutist; and Yella Pessl, harpsichordist; with an orchestra conducted by Frank Black. Linton Wells, commentator, speaks from Montevideo: WJZ, 2-3 P.M.  
Sunday
- 06-20-38** **Margaret Speaks**, soprano, with a symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 06-24-38** **Variety Concert:** Lucille Manners, soprano, and Robert Simmons, tenor, and a choir with an orchestra under Frank Black's direction: WEA, 8-9 P.M. (*Cities Service Show*)  
Friday
- 06-25-38** **NBC Symphony Orchestra:** Hans W. Steinberg, conductor: WEA, 9:00-10:15 P.M.  
Saturday
- MENDELSSOHN: Overture to *A Midsummer Night's Dream*
  - MOZART: Symphony no. 41 ("Jupiter"), K. 551
  - WAGNER: *Waldweben* from *Siegfried*
  - LISZT: *Les Préludes*
- [NYT and NYPL]

**Week of 26 June 1938:**

- 06-26-38** **Magic Key Variety Hour:** broadcast by Rose Marie, songstress; Bob Hope, comedian, Berigan Orchestra; Ann de Ohla, singer in four registers; a concert orchestra led by Frank Black, and Linton Wells, commentator, speaking from Buenos Aires: WJZ, 2-3 P.M.  
Sunday
- 06-27-38** **Margaret Speaks**, soprano, with a symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 07-01-38** **Variety Concert:** Lucille Manners, soprano sings with an orchestra under Frank Black's direction: WEA, 8-9 P.M. (*Cities Service Show*)  
Friday
- [NYT]

**Week of 3 July 1938:**

- 07-04-38** **Margaret Speaks**, soprano, with a symphony orchestra conducted by Alfred Wallenstein, celebrating the Fourth: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- [NYT]

**Week of 10 July 1938:**

- 07-10-38** **Magic Key of RCA:** Gershwin memorial concert, conducted by Nathaniel Shilkret: WJZ, 2:00 P.M.  
Sunday

**07-11-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)  
 [NYT]

**Week of 17 July 1938:**

**07-18-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)  
 [NYT]

**Week of 24 July 1938:**

**07-25-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)  
 [NYT]

**Week of 31 July 1938:**

**08-01-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein WEA, 8:30 P.M. (*Voice of  
 Firestone*)  
**08-05-38** **Variety Concert:** Lucille Manners, soprano; Robert Simmons,  
 Friday tenor, and a chorus with an orchestra directed by Frank Black:  
 WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 7 August 1938:**

**08-07-38** **Magic Key Variety Concert:** Gladys Swarthout, mezzo-  
 Sunday soprano, is the soloist with an orchestra under the direction of Frank  
 Black, while Colonel Lemuel Q. Stoopnagle, comedian, is master of  
 ceremonies: WJZ, 2-3 P.M.  
**08-08-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*) [Sample program:]  
 • REZNICK: Overture to *Donna Diana*  
 • ROMBERG: *Softly As in a Morning Sunrise*  
 • POLDINI: *March mignonne*  
 • HUBBEL: *Poor Butterfly*  
 • POWELL: *Natchez on the Hill*  
 • PUCCINI: Waltz Song from *La Rondine*  
 [NYT]

**Week of 14 August 1938:**

**08-14-38** **Magic Key Variety Concert:** Susanne Fischer, soprano, and  
 Sunday her husband, Clifford Menz, tenor, with an orchestra under the  
 direction of Frank Black: WJZ, 2-3 P.M.  
**08-15-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of  
 Firestone*)  
 [NYT]

**Week of 21 August 1938:**

**08-22-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 28 August 1938:**

**08-29-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 4 September 1938:**

**09-09-38** **Variety Concert:** Lucille Manners, soprano; Ross Graham,  
 Friday baritone; Robert Simmons, tenor, and a chorus with an orchestra  
 conducted by Frank Black: WEA, 8-9 P.M.  
 [NYT]

**Week of 11 September 1938:**

**09-11-38** **Magic Key Variety Hour** presents Grete Stueckgold, soprano;  
 Sunday Pierre Luboshutz and Genia Nemenoff, pianists; Clifton Fadiman,  
 literary critic; Gray Gordon and his Tic Toc Orchestra, and a  
 symphony orchestra under the direction of Frank Black: WJZ, 2  
 P.M.  
**09-12-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 18 September 1938:**

**09-18-38** **Magic Key Variety Hour:** Efrem Zimbalist, violinist, and Joan  
 Sunday Briton and Billie Halladay, vocalists, heard with a symphony  
 orchestra under the direction of Frank Black: WJZ, 2 P.M.  
**09-19-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 25 September 1938:**

**09-25-38** **Magic Key Variety Hour:** [Replaced by a live broadcast of  
 Sunday Ignace Jan Paderewski from Switzerland]: WJZ, 2 P.M.  
**09-26-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**String Symphony** directed by Frank Black: WJZ, 9-10 P.M.  
 • MENDELSSOHN: Quartet no. 4 in E Minor, op. 44 (arr. Black)  
 • SIBELIUS: *Der Liebende*  
 • TRUNK: *Eine kleine Serenade*  
 [NYT]

**Week of 2 October 1938:**

**10-02-38** **Magic Key Variety Hour:** Lotte Lehmann, soprano, and Oscar  
 Sunday Levant, pianist, with a symphony orchestra conducted by Frank  
 Black: WJZ, 2 P.M.

**10-03-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 9 October 1938:**

**10-10-38** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**10-14-38** **Music Appreciation Hour** returns to the air for the eleventh  
 Friday consecutive season under the direction of Damrosch: WJZ, 2 P.M.

**10-15-38** **NBC Symphony Orchestra**, conducted by Toscanini: WJZ, 10-  
 Saturday 11:30 P.M.  
 • VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*  
 • BRAHMS: Symphony no. 3  
 • MARTUCCI: *Notturmo* and *Novelletta*  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 [NYT, NYPL and Key]

**Week of 16 October 1938:**

**10-17-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**10-22-38** **NBC Symphony Orchestra**: conducted by Toscanini; the  
 Saturday commentator is Samuel Chotzinoff, music critic: WJZ, 10-11:30 P.M.  
 • ROSSINI: Overture to *La Cenerentola*  
 • R. STRAUSS: *Don Quixote*  
     (with Emanuel Feuerman, cellist and Carleton Cooley, violist)  
 • BEETHOVEN: Symphony no. 5  
 [NYT, NYPL and Key]

**Week of 23 October 1938:**

**10-24-38** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**10-28-38** **Music Appreciation Hour**, Damrosch, director: WJZ, 2-3 P.M.  
 Friday  
**Variety Concert**: Lucille Manners, soprano; Ross Graham, baritone, and a chorus with an orchestra under the direction of Frank Black. Grantland Rice comments on football: WEA, 8-9 P.M. (*Cities Service Show*)

**10-29-38** **NBC Symphony Orchestra**: Arturo Toscanini directs the  
 Saturday orchestra in its third concert of the season; the soloists are Yella Pessl and Joseph Kahn, harpsichordists, and commentator is Samuel Chotzinoff, music critic: WJZ, 10-11:30 P.M.  
 • BACH: Brandenburg Concerto no. 2  
 • HAYDN: Symphony no. 31 ("Horn Call")  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")  
 [NYT, NYPL and Key]



Week of 30 October 1938:

- 10-31-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-04-38** **Music Appreciation Hour**, Damrosch, director:  
Friday WJZ, 2-3 P.M.
- 11-05-38** **NBC Symphony**: Toscanini, Conductor; Samuel Chotzinoff,  
Saturday commentator: WJZ: 10-11:30 P.M.
- PAUL GRAENER: *The Flute of San Souci*
  - SAMUEL BARBER: Adagio for Strings (world première)
  - SAMUEL BARBER: First Essay for Orchestra (world première)
  - DEBUSSY: *Ibéria*
  - DVORÁK: Symphony no. 9 ("New World")
- [NYT, NYPL and Key]

Week of 6 November 1938:

- 11-06-38** **Magic Key Variety Hour**: Helen Jepson, soprano, and Carlos  
Sunday Salzedo, harpist, with a symphony orchestra directed by Frank Black: WJZ, 2 P.M.
- 11-07-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-11-38** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
Friday baritone, with an orchestra and chorus directed by Frank Black. Grantland Rice gives a football commentary: WEA, 8-9 P.M. (*Cities Service Show*)
- 11-12-38** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- BEETHOVEN: *Coriolan Overture*
  - SCHUBERT: Symphony no. 2
  - FRANCK: *Les Éolides*
  - MEYERBEER: Overture to *Dinorah*  
(with the Metropolitan Opera Chorus)
- [NYT, NYPL and Key]

Week of 13 November 1938:

- 11-14-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-18-38** **Music Appreciation Hour**, directed by Walter Damrosch:  
Friday WJZ, 2 P.M.
- 11-19-38** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- SCHUMANN: *Manfred Overture*
  - MENDELSSOHN: Symphony no. 5 ("Reformation")
  - WAGNER: Prelude to Act III of *Die Meistersinger*
  - BERLIOZ: Love Scene from *Roméo et Juliette*
  - ROSSINI: Two Dances from *Guillaume Tell*
- [NYT, NYPL and Key]

Week of 20 November 1938:

- 11-21-38** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

- 11-26-38** NBC Symphony conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday
- SMETANA: Overture to *The Bartered Bride*
  - MARTUCCI: Symphony no. 1
  - LISZT: *Orpheus*
  - RAVEL: *Daphnis et Chloé*, Suite no. 2
- [NYT, NYPL and Key]

**Week of 27 November 1938:**

- 11-28-38** Richard Crooks, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-03-38** NBC Symphony conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday
- BEETHOVEN: Symphony no. 3 ("Eroica")
  - WAGNER: *Waldweben* from *Siegfried*
  - WAGNER: *Siegfried's Death and Funeral March* from *Götterdämmerung*
  - WAGNER: Overture to *Rienzi*
- [NYT, NYPL and Key]

**Week of 4 December 1938:**

- 12-05-38** Richard Crooks, tenor, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-09-38** Music Appreciation Hour, conducted by Walter Damrosch:  
 Friday WJZ, 2 P.M.
- 12-10-38** NBC Symphony conducted by Artur Rodzinski: WJZ, 10-11:30 P.M.  
 Saturday
- GLINKA: Overture to *Ruslan and Ludmilla*
  - TCHAIKOVSKY: Symphony no. 5
  - MICHAEL LEONIDOVITCH STARAKODOMSKY: Concerto for Orchestra, op. 14 (first New York performance and American radio premiere)
  - STRAVINSKY: *Firebird Suite*
- [NYT and NYPL]

**Week of 11 December 1938:**

- 12-12-38** Margaret Speaks, soprano, with a symphony orchestra  
 Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-13-38** NBC Symphony conducted by Toscanini; concert given in  
 Tuesday Newark, NJ (*not broadcast*)
- WEBER: Overture to *Oberon*
  - WAGNER: *Waldweben* from *Siegfried*
  - BRAHMS: *Variations on a Theme by Haydn*
  - TCHAIKOVSKY: Symphony no. 6 ("Pathétique")
  - WAGNER: Prelude to Act I of *Die Meistersinger*
- 12-16-38** Music Appreciation Hour, conducted by Walter Damrosch:  
 Friday WJZ, 2 P.M.

- 12-17-38** **NBC Symphony** conducted by Artur Rodzinski: WJZ, 10-11:30 P.M.  
 Saturday
- WEBER: Overture to *Euryanthe*
  - DVOŘÁK: Symphony no. 8
  - HINDEMITH: *Mathis der Maler*
  - R. STRAUSS: *Till Eulenspiegels lustige Streiche*
- [NYT, NYPL and Key]

**Week of 18 December 1938:**

- 12-18-38** **Magic Key Hour:** John Charles Thomas, baritone, and the New York Schola Cantorum, directed by Hugh Ross, with a symphony orchestra conducted by Frank Black. Clifton Fadiman is master of ceremonies: WJZ, 2-3 P.M.  
 Sunday
- 12-19-38** **Richard Crooks**, tenor, with a symphony orchestra conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 12-23-38** **Yuletide Concert**, by Lucille Manners, soprano; Ross Graham, baritone, and an orchestra under the direction of Frank Black: WEA, 8-9 P.M.  
 Friday
- 12-24-38** **NBC Symphony** conducted by Artur Rodzinski: WJZ, 10-11:30 P.M.  
 Saturday
- HUMPERDINCK: Prelude to *Hänsel und Gretel*
  - BACH: Three Chorales (arr. Respighi)
  - BEETHOVEN: Symphony no. 1
  - BRAHMS: Quartet in G Minor, op. 25 (arr. Schoenberg)
- [NYT and NYPL]

**Week of 25 December 1938:**

- 12-26-38** **Richard Crooks**, tenor, with a symphony orchestra conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 12-27-38** **NBC Symphony** conducted by Toscanini; concert given in Baltimore, MD (*not broadcast*)  
 Tuesday
- WEBER: Overture to *Oberon*
  - WAGNER: *Waldweben* from *Siegfried*
  - BRAHMS: *Variations on a Theme by Haydn*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - WAGNER: Prelude to Act I of *Die Meistersinger*
- 12-31-38** **NBC Symphony** conducted by Artur Rodzinski: WJZ, 10-11:30 P.M.  
 Saturday
- VIVALDI: Concerto Grosso for Strings in G Minor (trans. Alexander Siloti)
  - SRIABIN: Symphony no. 3 (*Le Divin Poème*)
  - KODÁLY: *Háry János* Suite
  - R. STRAUSS: Waltzes from *Der Rosenkavalier*
- [NYT, NYPL and Key]

**Week of 1 January 1939:**

- 01-01-39** **Magic Key of RCA:** Gala New Year's Day Program: Kirsten Flagstad; Ezio Pinza; Walter Hampden and Eva Le Gallienne; Damrosch; Charles Laughton and Elsa Lanchester; Olsen and Johnson; Larry Clinton and Dance Orchestra; Frank Black and the Magic Key Orchestra: WEA, WJZ, 2-4 P.M.  
 Sunday

- 01-02-39** **Richard Crooks**, tenor, with a symphony orchestra  
Monday conducted by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-07-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- MOZART: Symphony no. 35 ("Haffner"), K. 385
  - BRAHMS: *Variations on a Theme by Handel* (American première of Edmund Rubbra's orchestration)
  - LOEFFLER: *Memories of My Childhood*
  - WAGNER: Prelude to Act I of *Die Meistersinger* [NYT, NYPL and Key]

**Week of 8 January 1939:**

- 01-08-39** **Magic Key**: Stephen Foster Tribute. Alexander Woollcott  
Sunday eulogizes the noted American composer on the seventy-fifth anniversary of his death; with Elsie Janis, veteran entertainer, Elizabeth Schumann, soprano, Felix Knight, tenor, and a chorus with orchestra conducted by Frank Black: WJZ, 2-3 P.M.
- 01-09-39** **Symphony Orchestra** under the baton of Alfred Wallenstein; the  
Monday soloists are Oscar Levant, pianist, and Margaret Speaks, soprano; (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-10-39** **NBC Symphony** conducted by Toscanini, concert given in  
Tuesday Boston, MA (*not broadcast*)
- SCARLATTI: *Good-Humored Ladies Suite*
  - RAVEL: *Daphnis et Chloé Suite* no. 2
  - BRAHMS: Symphony no. 3
  - WAGNER: *Waldweben* from *Siegfried*
  - WAGNER: *Siegfried Funeral Music* from *Götterdämmerung*
- 01-14-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- BAZZINI: Overture to *Saul*
  - SHOSTAKOVICH: Symphony no. 1
  - FRANCK: *Slumber and Eros* from *Psyché*
  - R. STRAUSS: *Salome's Dance* from *Salome* [NYT, NYPL and Key]

**Week of 15 January 1939:**

- 01-16-39** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-21-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- BERLIOZ: *Harold en Italie*  
(with William Primrose, soloist)
  - CATALANI: Prelude to Acts III and VI of *La Wally*
  - CATALANI: *Danza della Ondine* from *Lorelei*
  - RAVEL: *Bolero* [NYT, NYPL and Key]

**Week of 22 January 1939:**

- 01-23-39** **Richard Crooks**, tenor, with a symphony orchestra  
Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

- 01-28-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday
- GLUCK: Overture to *Iphigenia in Aulis* (with ending by Wagner)
  - BEETHOVEN: Symphony no. 8
  - DE FALLA: *El Amor brujo*
  - ROSSINI: Overture to *Guillaume Tell*
- [NYT, NYPL and Key]

**Week of 29 January 1939:**

- 01-29-39** **Magic Key of RCA:** Victor Herbert Concert, in celebration of the eightieth anniversary of the composer's birth. Morton Bowe, tenor; Anne Jamison, soprano, and Thomas L. Thomas, baritone, and the soloists, with a light opera company conducted by Nathaniel Skilkret. WJZ, 2-3 P.M.  
 Sunday
- 01-30-39** **Richard Crooks**, tenor, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 01-31-39** **NBC Symphony** conducted by Toscanini; concert given in Chicago, IL (*not broadcast*)  
 Tuesday
- ROSSINI: Overture to *Il barbiere di Siviglia*
  - ROSSINI: Overture to *La Cenerentola*
  - BRAHMS: *Variations on a Theme by Haydn*
  - WAGNER: *Waldweben* from *Siegfried*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - WEBER-BERLIOZ: *Invitation to the Dance*
  - WAGNER: Prelude to Act I of *Die Meistersinger*
- 02-01-39** **NBC Symphony** conducted by Toscanini; concert given in Pittsburgh, PA (*not broadcast*)  
 Wednesday
- WEBER-BERLIOZ: *Invitation to the Dance*
  - WAGNER: *Waldweben* from *Siegfried*
  - BRAHMS: *Variations on a Theme by Haydn*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - WAGNER: Prelude to Act I of *Die Meistersinger*
- 02-03-39** **Music Appreciation Hour**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
 Friday
- 02-04-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday
- MOZART: Symphony no. 38 ("Prague"), K. 504
  - RESPIGHI: *Fontane di Roma*
  - WEBER-BERLIOZ: *Invitation to the Dance*
  - ELGAR: "Enigma" Variations
- [NYT, NYPL and Key]

**Week of 5 February 1939:**

- 02-06-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 02-07-39** **NBC Symphony** conducted by Toscanini; concert given in Providence, RI (*not broadcast*)  
 Tuesday
- WEBER-BERLIOZ: *Invitation to the Dance*
  - WAGNER: *Waldweben* from *Siegfried*
  - BRAHMS: *Variations on a Theme by Haydn*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - WAGNER: Prelude to Act I of *Die Meistersinger*
- 02-10-39** **Music Appreciation Hour**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
 Friday

**02-11-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday With Erich Leinsdorf and Joseph Kahn, pianists.  
 • BRAHMS: Symphony no. 4  
               *Liebeslieder Waltzes*  
               *Academic Festival Overture*  
 [NYT, NYPL and Key]

**Week of 12 February 1939:**

**02-13-39** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF,  
 8:30 P.M.  
**02-17-39** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
**02-18-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday • SIBELIUS: Symphony no. 2  
                               *The Swan of Tuonela*  
                               *En Saga*  
                               *Finlandia*  
 [NYT, NYPL and Key]

**Week of 19 February 1939:**

**02-20-39** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF,  
 8:30 P.M.  
**02-25-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday • WAGNER: Overture to *Der fliegende Holländer*  
                               Prelude to Act III, Overture and *Bacchanale*  
   from *Tannhäuser*  
                               Prelude and *Liebestod* from *Tristan und Isolde*  
                               *Siegfried's Rhine Journey* from *Götterdämmerung*  
                               *Ride of the Valkyries* from *Die Walküre*  
 [NYT, NYPL and Key]

**Week of 26 February 1939:**

**02-27-39** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF,  
 8:30 P.M.  
**03-04-39** **NBC Symphony** directed by Hans Wilhelm Steinberg: WJZ,  
 Saturday 10-11:30 P.M.  
 • BRUCKNER: Symphony no. 4 ("Romantische")  
 • STRAVINSKY: *Fireworks*  
 • DUKAS: *L'Apprenti sorcier*  
 • J. STRAUSS: *Emperor Waltzes*  
 [NYT and NYPL]

**Week of 5 March 1939:**

**03-06-39** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF,  
 8:30 P.M.  
**03-10-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.

- 03-11-39** **NBC Symphony** directed by Bruno Walter, who also appears  
 Saturday as piano soloist: WJZ, 10-11:30 P.M.  
 • MOZART: Divertimento, K. 287  
 Piano Concerto no. 26, K. 537  
 Symphony no. 40, K. 550  
 [NYT and NYPL]

**Week of 12 March 1939:**

- 03-13-39** **Margaret Speaks**, soprano, with a seventy-piece  
 Monday symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**03-14-39** **NBC Symphony** directed by Toscanini; concert from  
 Tuesday Constitution Hall, Washington, D.C. (*not broadcast*)  
 • ROSSINI: Overture to *Il barbiere di Siviglia*  
 • BEETHOVEN: Symphony no. 7  
 • RESPIGHI: *Fontane di Roma*  
 • WAGNER: *Siegfried's Rhine Journey* from *Götterdämmerung*  
 Overture to *Tannhäuser*  
**03-17-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.  
**03-18-39** **NBC Symphony** directed by Bruno Walter: WJZ, 10-11:30  
 Saturday P.M.  
 • WEBER: Overture to *Oberon*  
 • HAYDN: Symphony no. 92 ("Oxford")  
 • BRAHMS: Symphony no. 1  
 [NYT and NYPL]

**Week of 19 March 1939:**

- 03-20-39** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**William Primrose**, violist, presents his String Quartet in a WJZ series of chamber music recitals: WJZ, 9 P.M.  
**03-24-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.  
**03-25-39** **NBC Symphony** directed by Bruno Walter: WJZ, 10-11:30  
 Saturday P.M.  
 • CORELLI: Concerto Grosso no. 8 ("Christmas Concerto")  
 • BEETHOVEN: Symphony no. 1  
 • D. G. MASON: *Suite after English Folk Songs*  
 • R. STRAUSS: *Tod und Verklärung*  
 [NYT and NYPL]

**Week of 26 March 1939:**

- 03-27-39** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**Primrose String Quartet**: WJZ, 9 P.M.  
 • DITTERSDORF: Quartet in E-flat Major  
 • BRIDGE: *Irish Melody*  
 • TCHAIKOVSKY: *Scherzo* from Quartet in E-flat Major  
**03-31-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.

- 04-01-39** NBC Symphony directed by Bruno Walter: WJZ, 10-11:30 P.M.  
 Saturday  
 • BERLIOZ: Overture to *La Corsaire*  
 Excerpts from *La Damnation de Faust*  
*Symphonie fantastique*  
 [NYT and NYPL]

**Week of 2 April 1939:**

- 04-03-39** Richard Crooks, tenor, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**04-07-39** Variety Concert: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M.  
**04-08-39** NBC Symphony directed by Bruno Walter: WJZ, 10-11:30 P.M.  
 Saturday  
 • WAGNER: *Faust Overture*  
*Siegfried Idyll*  
 • MAHLER: Symphony no. 1  
 [NYT and NYPL]

**Week of 9 April 1939:**

- 04-10-39** Richard Crooks, tenor, with a symphony orchestra under the  
 Monday baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Primrose String Quartet: WJZ, 9 P.M.  
 • BRAHMS: Quartet in A Minor, op. 51, no. 2  
**04-14-39** Variety Concert: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**04-15-39** NBC Symphony directed by Hans Lange, associate director of  
 Saturday the Chicago Symphony: WJZ, 10-11:30 P.M.  
 • BLOCH: Concerto Grosso for Strings and Piano  
 • BEETHOVEN: Symphony no. 4  
 • DELIUS: *In a Summer Garden*  
 • R. STRAUSS: *Don Juan*  
 [NYT and NYPL]

**Week of 16 April 1939:**

- 04-17-39** Margaret Speaks, soprano, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Primrose String Quartet: WJZ, 9 P.M.  
 • DVORÁK: Quartet in F Major, op. 96  
**04-21-39** Music Appreciation Hour, directed by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
 Variety Concert: Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)



**04-22-39** **Opera:** with the NBC Symphony conducted by Alberto Erede.  
 Saturday WJZ, 10-11:30 P.M.  
 • GIAN-CARLO MENOTTI: *The Old Maid and the Thief* (world première)

Cast:

Bob	Robert Weede, baritone
Miss Todd	Mary Hopple, contralto
Letitia (her maid)	Margaret Daum, soprano
Miss Pinkerton	Willa Sewart, soprano

[NYT and NYPL]

**Week of 23 April 1939:**

**04-24-39** **Richard Crooks**, tenor, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, F,  
 8:30 P.M.

**04-28-39** **Music Appreciation Hour**, directed by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
 [NYT]

**Week of 30 April 1939:**

**04-30-39** **Tapestry of Melody**, with an orchestra conducted by H. Leopold  
 Sunday Spitalny and Earl Wilde, pianist: WEA, F, 11:30 A.M.

- FIBICH: *Moonlight Madonna*
- SPALDING: *Alabama*
- HERBERT: *Air de Ballet*
- SCHUBERT: *Viennese Caprice* (arr. Wilde)
- DRIGO: *Serenade*
- DEBUSSY: *Clair de lune*

**Symphony Orchestra**, conducted by Hans Wilhelm Steinberg,  
 former director of the Palestine Symphony Orchestra: WJZ, 8-9  
 P.M.

- SCHUBERT: Symphony no. 8 ("Unfinished")
- TCHAIKOVSKY: *Nutcracker* Suite
- LISZT: First Hungarian Rhapsody

**05-01-39** **Margaret Speaks**, soprano, with a symphony orchestra  
 Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, F,  
 8:30 P.M.

**05-05-39** **Music Appreciation Hour**, directed by Walter Damrosch, in  
 Friday its final broadcast of the season. The all-New York City High  
 School Chorus, under the direction of Peter Wilhousky, presents  
 this "student achievement" program: WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
 baritone, along with an orchestra under the direction of Frank Black:  
 WEA, F, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 7 May 1939:**

**05-07-39** **Rose Bampton**, soprano, and Robert Weede, baritone, with  
 Sunday a symphony orchestra conducted by Frank Black. David Sarnoff,  
 chairman of the National Music Week Committee, opens the  
 sixteenth annual observance of the organization by outlining its  
 aims. C. M. Tremaine, secretary of the committee, also speaks:  
 WJZ, 2-3 P.M.

**Symphony Orchestra**, conducted by Hans Wilhelm Steinberg;  
soloist is Mischa Mischakoff, violinist: WJZ, 8–9 P.M.

- MENDELSSOHN: *Scherzo* from Octet for Strings  
Violin Concerto  
Symphony no. 4 ("Italian")

**05-08-39** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**Primrose Quartet**: WJZ, 9 P.M.

- BORODIN: Quartet in D Minor

**05-12-39** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
Friday baritone, along with an orchestra under the direction of Frank Black:  
WEAF, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 14 May 1939:**

**05-14-39** **Jane Cowl** enacts the sketch *Who'll Buy My Lavender?* by Hilda  
Sunday Lawrence; with James Melton, tenor, and a symphony orchestra  
directed by Frank Black: WJZ, 2–3 P.M.

**Symphony Orchestra**, conducted by Hans Wilhelm Steinberg:  
WJZ, 8–9 P.M.

- WEBER: Overture to *Der Freischütz*
- RIMSKY-KORSAKOV: *Sheherazade*, movts. II and IV
- WAGNER: *Siegfried Idyll*
- DVORÁK: *Slavonic Dances*, Nos. 6 and 7

**05-15-39** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**05-19-39** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
Friday baritone, along with an orchestra under the direction of Frank Black:  
WEAF, 8 P.M. (*Cities Service Show*)  
[NYT and NYPL]

**Week of 21 May 1939:**

**05-21-39** **Magic Key Variety Hour**: Excerpts from the Broadway musical  
Sunday *Mexicana*; Charles Magnante's accordion quintet; orchestra directed  
by Frank Black: WJZ, 2–3 P.M.

**Symphony Orchestra**, conducted by Hans Wilhelm Steinberg;  
Arthur Berv is horn soloist: WJZ, 8–9 P.M.

- SINIGAGLIA: Overture to *Le Baruffe Chiozzote*
- MOZART: Horn Concerto no. 3, K. 447  
(American radio première)
- BORODIN: Symphony no. 2

**05-22-39** **Margaret Speaks**, soprano, with a symphony orchestra  
Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**05-25-39** **NBC Symphony** directed by Frank Black; Philip Frank, soloist:  
Thursday WJZ, 8 P.M.

- GILBERT: *Riders to the Sea*
- HAROLD MORRIS: Violin Concerto  
(world première)
- SPIALEK: *Sinfonietta*

**05-26-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEAF, 8 P.M. (*Cities Service Show*) [NYT and NYPL]  
Friday

**Week of 28 May 1939:**

**05-28-39** **Summer Symphony** conducted by Hans Wilhelm Steinberg: WJZ, 8-9 P.M.  
Sunday

- MOZART: Symphony no. 39, K. 543
- LANGSTRETH: *Scherzo*, op. 16
- HAUSSERMANN: Symphony no. 1, movts. III and IV
- BEETHOVEN: *Egmont* Overture

**05-29-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF, 8:30 P.M.  
Monday

**06-02-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEAF, 8 P.M. (*Cities Service Show*) [NYT]  
Friday

**Week of 4 June 1939:**

**06-04-39** **Variety Show**, with the New Friends of Rhythm, directed by Alan Shulman: WJZ, 2-3 P.M.  
Sunday

- [MOZART]: "The Barber's Hitch" (arr. Shulman)
- SHULMAN: *High Voltage* (among others)

**Summer Symphony** conducted by Hans Wilhelm Steinberg: WJZ, 8-9 P.M.

- R. STRAUSS: *Bürger Edelmann*  
*Don Juan*
- J. STRAUSS: *Tritsch-Tratsch* Polka  
*Adelen Waltz*  
*Perpetuum Mobile*  
Overture to *Die Fledermaus*

**06-05-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEAF, 8:30 P.M.  
Monday

**06-07-39** **Symphony Orchestra**, conducted by Frank Black, and Pia Igy, soprano, salute Rumania's principal holiday, Restoration Day, which marks the return of King Carol to the throne: WJZ, 9 P.M.  
Wednesday

- LIPSATTI: *La Chef* (Merrymaking with the Gypsies)
- CAUDELLA: *Och!-albastri's dragalasi*
- DRAGOL: *Pastorel la oi am fost*
- BRAILOIU: *Nevasta care iubeste*
- ROGALSKI: *Two Romanian Dances*
- DELIBES: "Bell Song" from *Lakmé*
- AUBER: "Laughing Song" from *Manon Lescaut*

**06-09-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEAF, 8 P.M. (*Cities Service Show*) [NYT]  
Friday

**Week of 11 June 1939:**

- 06-11-39** **Magic Key Variety Hour:** excerpts from Victor Herbert's operetta, *The Red Mill*, conducted by Nathaniel Shilkret; and *Tridget of Greva*, a comedy skit by Ring Lardner. WJZ, 2-3 P.M.  
 Sunday **Summer Symphony** conducted by Erich Leinsdorf: WJZ, 8-9 P.M.  
 • GLUCK: Overture to *Iphigenia in Aulis*  
 • HAYDN: Symphony no. 104 ("London")  
 • DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
 • BORODIN: Dances from *Prince Igor*
- 06-12-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 06-16-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday [NYT]

**Week of 18 June 1939:**

- 06-18-39** **Summer Symphony** conducted by Erich Leinsdorf: WJZ, 8-9 P.M.  
 Sunday  
 • BIZET: *L'Arlésienne* Suite no. 1  
 • BEETHOVEN: Symphony no. 2
- 06-19-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 06-23-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday [NYT]

**Week of 25 June 1939:**

- 06-25-39** **Summer Symphony** conducted by Erich Leinsdorf: WJZ, 8-9 P.M.  
 Sunday  
 • BACH: *Air* from Orchestral Suite in D Major  
 • MOZART: Symphony no. 36, K. 425  
 • MENDELSSOHN: *A Midsummer Night's Dream*
- 06-26-39** **Margaret Speaks**, soprano, with a symphony orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 06-28-39** **Primrose String Quartet:** WJZ, 2 P.M.  
 Wednesday  
 • BEETHOVEN: Quartet, op. 18, no. 1
- 06-30-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday [NYT]

**Week of 2 July 1939:**

- 07-02-39** **Summer Symphony** conducted by Erich Leinsdorf; the soloist is Sunday Zadel Skolowsky, American pianist: WJZ, 8-9 P.M.  
 • MOZART: Overture to *Die Entführung aus dem Serail*  
 • SMETANA: *The Moldau*  
 • STRAUSS: *Burleske* for piano and orchestra  
 • DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
 • WAGNER: Prelude to *Die Meistersinger*
- 07-03-39** **Margaret Speaks**, soprano, with a symphony orchestra Monday under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 07-07-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 9 July 1939:**

- 07-09-39** **Summer Symphony** conducted by Frank Black; Oscar Sunday Shumsky, violinist, is the soloist: WJZ, 8-9 P.M.  
 • GLAZUNOV: Overture to *Carnival*  
 • SPIALEK: *Demon Variations*  
 • CASADESUS: *Adelaide* Concerto (attr. Mozart, KA 294a)
- 07-14-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 16 July 1939:**

- 07-16-39** **Summer Symphony** conducted by Frank Black; Earl Wilde is Sunday the piano soloist: WJZ, 8-9 P.M.  
 • MOZART: Symphony no. 28, K. 200  
 • WILDE: *Dance for Piano and Orchestra*  
 • ARENSKY: *Variations on Theme of Tchaikovsky*  
 • SMETANA: *Tabor* from *Ma Vlast*
- 07-21-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 23 July 1939:**

- 07-23-39** **Summer Symphony** conducted by Frank Black; Ania Dorfmann Sunday is the piano soloist: WJZ, 8-9 P.M.  
 No program given.
- 07-24-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with Monday Margaret Speaks, soprano (*Voice of Firestone*): WEA, 8:30 P.M.
- 07-27-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, Friday baritone, along with an orchestra under the direction of Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 30 July 1939:**

- 07-30-39** **Summer Symphony** conducted by Frank Black: WJZ, 8-9 P.M.  
 Sunday • BEETHOVEN: *Creatures of Prometheus* Overture  
 • GILBERT: *Riders to the Sea*  
 • BENNETT: *Hollywood*  
 • SPIALEK: *Tall City* Suite
- 07-31-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Margaret Speaks, soprano (*Voice of Firestone*): WEA, 8:30 P.M.  
 [NYT]

**Week of 6 August 1939:**

- 08-06-39** **Summer Symphony** conducted by Izler Solomon: WJZ, 8-9  
 Sunday P.M.  
 • BACH: Choral Prelude *When We Are in Sore Distress* (arr. Campbell)  
 • WARLOCK: *Capriol* Suite  
 • KALINIKOV: Symphony no. 1
- 08-07-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Margaret Speaks, soprano (*Voice of Firestone*): WEA, 8:30 P.M.
- 08-11-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 13 August 1939:**

- 08-13-39** **Summer Symphony** conducted by Izler Solomon: WJZ, 8-9  
 Sunday P.M.  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 • KALINIKOV: Symphony no. 1
- 08-14-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Margaret Speaks, soprano (*Voice of Firestone*): WEA, 8:30 P.M.
- 08-18-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 20 August 1939:**

- 08-20-39** **Summer Symphony** with Jose Castaneda and Edwin MacArthur  
 Sunday conducting: WJZ, 8-9 P.M.  
 • VAUGHAN-WILLIAMS: *Allegro assai* from Symphony no. 1  
 • TAYLOR: *Circus Days*  
 • FABINI: *Campo* (In the Country)  
 • FERNÁNDEZ: *Batuque Danza di Negri*, from *Reisado do Pastoreio*
- 08-21-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Margaret Speaks, soprano (*Voice of Firestone*): WEA, 8:30 P.M.
- 08-25-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 27 August 1939:**

- 08-27-39** **Summer Symphony** with Jose Castaneda and Edwin MacArthur conducting: WJZ, 8-9 P.M.  
 Sunday
- REVUELTAS: *Caminos: Janitzio*
  - GIANNINI: *An Opera Ballet*
  - BUCHARDO: *Escenas Argentinas*
- 08-28-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Michael Rosenkerr, violinist (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-01-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 3 September 1939:**

- 09-03-39** **Summer Symphony** with Howard Hanson conducting;  
 Sunday Henrik De Vries, flautist, is the soloist: WJZ, 8-9 P.M.
- SOWERBY: Overture, *Comes Autumn Time*
  - MACDOWELL: *Dirge* from *Indian Suite*
  - STILL: *Scherzo* from *Afro-American Symphony*
  - KENNAN: *Night Soliloquy* for flute and string orchestra
  - HANSON: Symphony no. 2 ("Romantic")
- 09-04-39** **Symphonic Concert**, under the baton of Alfred Wallenstein, with  
 Monday Jose Echaniz, piano soloist (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-08-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 10 September 1939:**

- 09-10-39** **Summer Symphony** with Howard Hanson conducting:  
 Sunday WJZ, 8-9 P.M.
- PAINE: Overture to *Oedipus Tyrannus*
  - VARDELL: *Joe Clark Steps Out*
  - GRIFFES: *The White Peacock*
  - CHADWICK: *Jubilee* from *Mountain Sketches*
  - HANSON: Suite from *Merry Mount*
- 09-11-39** **Symphonic Concert**, under the baton of Alfred Wallenstein  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-15-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 17 September 1939:**

- 09-17-39** **Summer Symphony** with Alfred Wallenstein conducting the  
 Sunday ninety-three-piece NBC Symphony Orchestra: WJZ, 8-9 P.M.
- No Program Given
- 09-18-39** **Margaret Speaks**, soprano, returns as soloist during the  
 Monday symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-22-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)

- 09-23-39 String Symphony** Frank Black conducting: WEA, 8 P.M.  
 • TCHAIKOVSKY: *Serenade Suite*, op. 48  
*Variations on an Original Theme* (arr. Black)  
 [NYT]

**Week of 24 September 1939:**

- 09-24-39 Concert Orchestra**, directed by Alfred Wallenstein: WJZ, 8-9 P.M.  
 Sunday  
 • BERLIOZ: *Le Carnaval romain*  
 • SCHUMANN: *Nymphs et Satyres*, from *Amour et Psyché*  
 • HAYDN: Symphony no. 102  
 • SCHUBERT: Ballet Music from *Rosamunde*  
 • GLAZUNOV: Concert Waltz in D Major  
 • WEINBERGER: Polka from *Shvanda the Bagpiper*
- 09-25-39 Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-29-39 Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 09-30-39 String Symphony** Frank Black conducting: WEA, 8 P.M.  
 Saturday  
 • DVORAK: *Serenade Suite*, op. 22  
 [NYT]

**Week of 1 October 1939:**

- 10-01-39 Concert Orchestra**, directed by Alfred Wallenstein: WJZ, 8-9 P.M.  
 Sunday  
 • WEINBERGER: *Puppenspiel Overture*  
 • HAYDN: Symphony no. 2 in D Major [*sic.*]  
 • STRAUSS: *Emperor Waltzes*
- 10-02-39 Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 10-06-39 Variety Concert**: Lucille Manners, soprano; Ross Graham,  
 Friday baritone, and a quartet with a concert orchestra conducted by Frank Black; Grantland Rice discusses football: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 7 October 1939:**

- 10-08-39 Concert Orchestra**, directed by Alfred Wallenstein: WJZ, 8-9 P.M.  
 Sunday  
 No program given.
- 10-09-39 Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 10-13-39 Music Appreciation Hour** is introduced by Walter  
 Friday Damrosch for the twelfth season: WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano; Ross Graham, baritone, and a quartet with a concert orchestra conducted by Frank Black; Grantland Rice discusses football: WEA, 8-9 P.M. (*Cities Service Show*)



- 10-14-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • R. STRAUSS: *Don Juan*  
 • HAYDN: Concertante, op. 84  
 • BACH: Passacaglia (arr. Respighi)  
 [NYT and Key]

**Week of 15 October 1939:**

- 10-15-39** **String Orchestra**, directed by Frank Black: WEA, 2 P.M.  
 Sunday  
 • BACH: *Wir glauben all' an einen Gott, Schöpfer*  
*An Wasserflüssen Babylon*  
 • BEREZOWSKY: Introduction and Waltz  
 • WEINER: Divertimento for String Orchestra
- 10-16-39** **Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 10-20-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano; Ross Graham, baritone, and a quartet with a concert orchestra conducted by Frank Black; Grantland Rice discusses football: WEA, 8-9 P.M. (*Cities Service Show*)
- 10-21-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday  
 • PROKOFIEV: "Classical" Symphony  
 • BRAHMS: Double Concerto for Violin and Cello  
 (with Mischakoff and Miller)  
 • STRONG: *Die Nacht*  
 • WAGNER: Prelude to *Die Meistersinger*  
 [NYT and Key]

**Week of 22 October 1939:**

- 10-22-39** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday  
 • BACH: Choral Prelude, *Erbarm' dich mein, o Herre Gott* (arr. Kaun)  
 • TRUNK: *Eine kleine Serenade*  
 • TCHAIKOVSKY: *Variations on an Original Theme* (arr. Black)
- 10-23-39** **Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 10-27-39** **Music Appreciation Hour**, under the direction of Walter  
 Friday Damrosch: WJZ, 2-3 P.M.
- 10-28-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday  
 • BEETHOVEN: Overture to *Fidelio*  
 Symphony no. 1  
 Symphony no. 3 ("Eroica")  
 [NYT, NYPL and Key]

**Week of 29 October 1939:**

- 10-29-39** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday  
 MENDELSSOHN: String Quartet no. 4, E Minor  
**Primrose String Quartet** plays Beethoven's Quartet, Opus 18, no. 4, in C Minor, during the third concert of a sixteen-cycle Beethoven Festival: WEA, 10:30 P.M.

- 10-30-39** **Margaret Speaks**, soprano, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 11-03-39** **Variety Concert**: Lucille Manners, soprano; Ross Graham, baritone, and a quartet with a concert orchestra conducted by Frank Black; Grantland Rice discusses football: WEA, 8-9 P.M. (*Cities Service Show*)  
Friday
- 11-04-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
Saturday
- BEETHOVEN: Symphony no. 2
  - Symphony no. 4
  - Leonore* Overture no. 3
- [NYT, NYPL and Key]

**Week of 5 November 1939:**

- 11-05-39** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
Sunday
- C.P.E. BACH: Symphony no. 3 in C Major
  - ELGAR: Serenade Suite
  - SVENDSEN: *Du Gamia, Du Friska, Du Fjellgoega Nord*
- Primrose String Quartet** presents the second Town Hall recital of the season sponsored by the New Friends of Music; with Marcel Maas, piano; Dietz Weismann, violin; Kurt Frederick, viola, and Augustin Duques, clarinet: WEA, 10:30 P.M.
- BRAHMS: Clarinet Trio in A Minor, op. 114
  - MOZART: Duo for Violin and Viola, K. 423
  - MOZART: Quintet, K. 614
- 11-06-39** **Richard Crooks**, tenor, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 11-10-39** **Music Appreciation Hour**, directed by Walter Damrosch: WJZ, 2 P.M.  
Friday
- 11-11-39** **Ballet Music** by early composers is presented under the direction of Howard Hanson as part of the series, "Milestones in the History of Music": WEA, 12 Noon.  
Saturday
- LULLY: From *Ballet des Pliisirs*  
GRETRY: *Céphale and Procris*  
MOZART: *Les Petits Riens*
- NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.
- BEETHOVEN: *Coriolan* Overture
  - Symphony no. 6 ("Pastoral")
  - Symphony no. 5
- [NYT, NYPL and Key]

**Week of 12 November 1939:**

- 11-12-39** **Primrose String Quartet**: WEA, 10:30 P.M.  
Sunday
- BEETHOVEN: Quartet in B-flat Major, op. 18, no. 6
- 11-13-39** **Richard Crooks**, tenor, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 11-17-39** **Music Appreciation Hour**, directed by Walter Damrosch: WJZ, 2 P.M.  
Friday
- Variety Concert**: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black. Grantland Rice comments on football: WEA, 8-9 P.M. (*Cities Service Show*)

- 11-18-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday • **BEETHOVEN:** *Egmont* Overture  
                   Septet  
                   (with Augustin Duques, clarinet; William Polisi, bassoon;  
                   Arthur Berv, horn, and members of the NBC Symphony  
                   string section)  
                   Symphony no. 7  
                   [NYT, NYPL and Key]

**Week of 19 November 1939:**

- 11-19-39** **William Primrose**, violist, with the Budapest String  
 Sunday Quartet and members of the New Friends of Music Orchestra, at  
 Town Hall: WJZ, 6-7 P.M.  
**11-20-39** **Richard Crooks**, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30  
 P.M.  
**11-24-39** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black. Grantland Rice comments on football: WEA, 8-9 P.M.  
 (*Cities Service Show*)  
**11-25-39** **NBC Symphony** conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday • **BEETHOVEN:** *Leonore* Overture no. 1  
                   Symphony no. 8  
                   *Lento* and *Scherzo* from String Quartet in F Major,  
                   op. 135  
                   *Leonore* Overture no. 2  
                   [NYT, NYPL and Key]

**Week of 26 November 1939:**

- 11-26-39** **String Symphony** directed by Frank Black in Miaskowski's  
 Sunday *Sinfonietta*, op. 32, no. 2: WEA, 2 P.M.  
 (**Budapest Quartet**, assisted by Nadia Reisenberg, pianist, and  
 Augustin Duques, clarinetist, presents the New Friends of Music  
 recital, at Town Hall: WJZ, 6-7 P.M.)  
**Primrose String Quartet** plays Beethoven's Quartet, Opus 59,  
 no. 2, in E Minor: WEA, 10:30 P.M.  
**11-27-39** **Richard Crooks**, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30  
 P.M.  
**12-01-39** **Music Appreciation Hour**, directed by Walter Damrosch;  
 Friday Edward Vito, harp is soloist: WJZ, 2 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
 baritone, are the vocalists, with an orchestra directed by Frank  
 Black. Grantland Rice comments on football: WEA, 8-9 P.M.  
 (*Cities Service Show*)

- 12-02-39** **NBC Symphony** conducted by Toscanini, in a benefit concert at Carnegie Hall for the New York Junior League Welfare Fund: WJZ, 10-11:30 P.M.  
 • BEETHOVEN: *Choral Fantasy*  
     Symphony no. 9  
     (With the Westminster Choir and Ania Dorfmann, pianist, in the Choral Fantasy, and Jarmila Novotna, soprano; Kerstin Thorborg, contralto; Jan Pearce, tenor, and Nicola Moscona, bass, as the soloists in the Ninth).  
 [NYT, NYPL and Key]

**Week of 3 December 1939:**

- 12-03-39** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 • BEETHOVEN: Variations on *Là ci darem la mano* from Mozart's *Don Giovanni* (arr. Press)  
 • DEBUSSY: Two Dances for Harp and Strings  
 • SIBELIUS: Romance in C Major, op. 42  
**Primrose String Quartet:** WEA, 10:30 P.M.  
 • BEETHOVEN: Quartet in C Major, op. 59, no.3
- 12-04-39** **Richard Crooks**, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-08-39** **Music Appreciation Hour**, directed by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black. Grantland Rice comments on football: WEA, 8-9 P.M. (*Cities Service Show*)
- 12-09-39** **NBC Symphony** conducted by Désiré Defauw, a director of  
 Saturday concerts of the Conservatoire Royal in Brussels: WJZ, 10-11:30 P.M.  
 • FRANCK: *Le Chasseur maudit*  
 • RAVEL: *Ma mère l'oye*  
 • CHABRIER: *España*  
 • DEBUSSY: *Nuages* and *Fêtes*  
 • DUKAS: *L'Apprenti sorcier*  
 [NYT and NYPL]

**Week of 10 December 1939:**

- 12-10-39** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday • SCHUBERT: Octet, op. 166
- 12-11-39** **Richard Crooks**, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-15-39** **Music Appreciation Hour**, directed by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black. Grantland Rice comments on football: WEA, 8-9 P.M. (*Cities Service Show*)

- 12-16-39** NBC Symphony conducted by Désiré Defauw: WJZ, 10-11:30 P.M.  
 Saturday  
 • HANDEL: Concerto Grosso in D Minor  
 • RESPIGHI *Gli ucelli*  
 • FRANCK: Symphony in D Minor  
 [NYT and NYPL]

**Week of 17 December 1939:**

- 12-17-39** String Symphony directed by Frank Black: WEA, 2 P.M.  
 Sunday  
 • SCHUBERT: Octet, op. 166 (Last three movements)  
**12-18-39** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**12-22-39** Christmas Melodies: Lucille Manners, soprano, and Ross  
 Friday Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
**12-23-39** NBC Symphony conducted by Désiré Defauw: WJZ, 10-11:30 P.M.  
 Saturday  
 • BACH: Sinfonia (Shepherd's Music) from *Christmas Oratorio*  
 • HUMPERDINCK: Prelude to *Hänsel and Gretel*  
 • GRÉTRY: *Suite de Ballet*  
 • POOT: *Ouverture Joyeuse*  
 • BRAHMS: Symphony no. 3  
 [NYT and NYPL]

**Week of 24 December 1939:**

- 12-25-39** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**12-29-39** Variety Concert: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 NBC Symphony conducted by Toscanini: Charity concert given in New York (*not broadcast*).  
 • MOZART: *Ein musikalischer Spass*  
 • GILLET: *Loin da Bal*  
**12-30-39** NBC Symphony conducted by Désiré Defauw: WJZ, 10-11:30 P.M.  
 Saturday  
 • SCHUMANN: Symphony no. 4  
 • WAGNER: *Bacchanale* from *Tannhäuser*  
 • BERLIOZ: Three excerpts from *La Damnation de Faust*  
 [NYT, NYPL and Key]

**Week of 31 December 1939:**

- 01-01-40** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
**01-05-40** Music Appreciation Hour, under the direction of Walter  
 Friday Damrosch, WJZ, 2 P.M.  
 Variety Concert: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)

- 01-06-40** NBC Symphony conducted by Bernardino Molinari in the first of five concerts: WJZ, 10-11:30 P.M.  
 • DVOŘÁK: Symphony no. 9 ("New World")  
 • R. STRAUSS: *Tod und Verklärung*  
 • ROSSINI: Overture to *Semiramide*  
 [NYT and NYPL]

**Week of 7 January 1940:**

- 01-08-40** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-12-40** Music Appreciation Hour, under the direction of Walter  
 Friday Damrosch, WJZ, 2 P.M.  
 Variety Concert: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 01-13-40** NBC Symphony conducted by Bernardino Molinari: WJZ, 10-11:30 P.M.  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • SAINT-SAËNS: *Carnival of the Animals*  
 • VIVALDI: Concerto in A Major ("Echo") (arr. Molinari)  
 • STRAVINSKY: *Petroushka* Suite  
 [NYT and NYPL]

**Week of 14 January 1940:**

- 01-14-40** String Symphony conducted by Frank Black: WEA, 2 P.M.  
 Sunday • HANDEL: Sonata for Violin and Clavier in E Major (arr. Covell)  
 • WEINER: Divertimento no. 2, op. 24  
 • MENDELSSOHN: *Songs Without Words* (arr. Black):  
 a. Andante, op. 102, no. 6  
 b. Presto, op. 102, no. 3
- 01-15-40** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-19-40** Music Appreciation Hour, under the direction of Walter  
 Friday Damrosch, from the Metropolitan Opera House: WJZ, 2 P.M.  
 Variety Concert: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 01-20-40** NBC Symphony conducted by Bernardino Molinari: WJZ, 10-11:30 P.M.  
 Saturday • PIZZETTI: *Concerto dell estate*  
 • DE FALLA: *La Vita breve* (two excerpts)  
 • TCHAIKOVSKY: Symphony no. 4  
 [NYT and NYPL]

**Week of 21 January 1940:**

- 01-21-40** String Symphony conducted by Frank Black: WEA, 2 P.M.  
 Sunday • IRELAND: *Concertino Pastorale*  
 • DVOŘÁK: Waltzes Nos. 1 and 2, op. 34
- 01-22-40** Richard Crooks, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

- 01-26-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 Friday
- 01-27-40** **NBC Symphony** conducted by Bernardino Molinari: WJZ, 10-11:30 P.M.  
 Saturday
- DEEMS TAYLOR: *Through the Looking Glass Suite*
  - DEBUSSY: *L'Isle joyeuse* (transcribed by Molinari)
  - HAYDN: Symphony no. 13 in G Major
  - RAVEL: *Daphnis and Chloé*, Suite no. 2
- [NYT and NYPL]

**Week of 28 January 1940:**

- 01-28-40** **String Symphony** conducted by Frank Black: WEA, 2 P.M.  
 Sunday
- BEETHOVEN: Sonata no. 3, op. 2 (arr. Black)
- 01-29-40** **Margaret Speaks**, soprano, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 02-02-40** **Music Appreciation Hour**, Walter Damrosch, conducting: WJZ, 2 P.M.  
 Friday
- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 02-03-40** **NBC Symphony** conducted by Bernardino Molinari: WJZ, 10-11:30 P.M.  
 Saturday
- RIMSKY-KORSAKOV: *Sheherazade*
  - RENZO ROSSELLINI: *Canto di Palude*
  - GIOVANNI SALVICCI: *Sinfonia italiana*
  - RESPIGHI: *Pini di Roma*
- [NYT and NYPL]

**Week of 4 February 1940:**

- 02-04-40** **String Symphony** conducted by Frank Black: WEA, 2 P.M.  
 Sunday
- MOZART: Sonata no. 4 in F Major (arr. Black)
  - WEINGARTNER: *Serenade Suite*
  - MOSZKOWSKI: *Scherzino*, op. 18, no. 2 (arr. Black)
- 02-05-40** **Richard Crooks**, tenor, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 02-09-40** **Music Appreciation Hour**, Walter Damrosch, conducting: WJZ, 2 P.M.  
 Friday
- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 02-10-40** **NBC Symphony** conducted by Bruno Walter: WJZ, 10-11:30 P.M.  
 Saturday
- HAYDN: Symphony no. 86 in D Major
  - BRUCKNER: Symphony no. 4 ("Romantic")
- [NYT and NYPL]

**Week of 11 February 1940:**

- 02-11-40** **String Symphony** conducted by Frank Black: WEA, 2 P.M.  
 Sunday
- MOZART: *Eine kleine Nachtmusik*
  - BRAHMS: *Adagio* in C Minor, no. 1

**02-12-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**02-16-40** **Music Appreciation Hour**, Walter Damrosch, conducting:  
Friday WJZ, 2 P.M.

**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)

**02-17-40** **NBC Symphony** conducted by Bruno Walter: WJZ, 10-11:30  
Saturday P.M.

- HANDEL: Concerto Grosso in G Minor, op. 6, no. 6
  - MOZART: Symphony no. 35 ("Haffner"), K. 385
  - BRAHMS: Symphony no. 2
- [NYT and NYPL]

**Week of 18 February 1940:**

**02-18-40** **String Symphony** conducted by Frank Black: WEA, 2 P.M.  
Sunday

- BACH: Fugue in A Minor (arr. Hellmesberger)
- GUTMAN: First Suite for String Orchestra

**02-19-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**02-21-40** **NBC Symphony** conducted by Toscanini: concert given in  
Wednesday Newark NJ (*not broadcast*)

- BEETHOVEN: *Leonore* Overture no. 2
- ROSSINI: Two dances from *Guillaume Tell*
- BEETHOVEN: Symphony no. 7
- WAGNER: Prelude and *Good Friday Spell* from *Parsifal*
- R. STRAUSS: *Till Eulenspiegels lustige Streiche*

**02-23-40** **Music Appreciation Hour**, Walter Damrosch, conducting:  
Friday WJZ, 2 P.M.

**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)

**02-24-40** **NBC Symphony** conducted by Bruno Walter: WJZ, 10-11:30  
Saturday P.M.

- D'INDY: *Istar* Variations, op. 42
  - RAVEL: *Rapsodie espagnole*
  - SCHUBERT: Symphony no. 9
- [NYT, NYPL and Key]

**Week of 25 February 1940:**

**02-26-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

**03-01-40** **Music Appreciation Hour**, Walter Damrosch, conducting:  
Friday WJZ, 2 P.M.

**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)



- 03-02-40** **NBC Symphony** conducted by Bruno Walter: WJZ, 10-11:30 P.M.  
 Saturday
- SCHUMANN: *Manfred* Overture
  - SCHUMANN: Symphony no. 4
  - R. STRAUSS: *Don Juan*
  - DEBUSSY: *Prélude à "L'Après-midi d'un faune"*
  - SMETANA: *Moldau*
  - SMETANA: Overture to *The Bartered Bride*
- [NYT and NYPL]

**Week of 3 March 1940:**

- 03-03-40** **String Symphony** directed by Frank Black : WEA, 2 P.M.  
 Sunday
- SMETANA: E Minor Quartet, "Aus Meinem Leben" (arr. Black)
- 03-04-40** **Margaret Speaks**, soprano, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 03-08-40** **Music Appreciation Hour**, Walter Damrosch, conducting: WJZ, 2 P.M.  
 Friday
- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-09-40** **NBC Symphony** conducted by Bruno Walter: WJZ, 10-11:30 P.M.  
 Saturday
- SCHUBERT: Symphony no. 5
  - MOZART: Minuets and German Dances, K. 568 and 599
  - TCHAIKOVSKY: Symphony no. 5
- [NYT and NYPL]

**Week of 10 March 1940:**

- 03-10-40** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday
- SALESKI: *Suite in Olden Style*
  - WAYNE BARLOW: *The Winter's Passed*
  - TCHAIKOVSKY: *Variations on an Original Theme* (arr. Black)
- 03-11-40** **Richard Crooks**, tenor, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
 Monday
- 03-15-40** **Music Appreciation Hour**, Walter Damrosch, conducting: WJZ, 2 P.M.  
 Friday
- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-16-40** **Howard Hanson** conducts his own work for mixed choir and full orchestra, *The Lament for Beowulf*, as part of the series "Milestones in the History of Music": WEA, 12 Noon.  
 Saturday
- NBC Symphony** conducted by Arturo Toscanini: WJZ, 10-11:30 P.M.
- SCHUMANN: Symphony no. 3 ("Rhenish")
  - R. STRAUSS: *Till Eulenspiegels lustige Streiche*
  - ROY HARRIS: Symphony no. 3
  - PAGANINI: *Moto perpetuo* (arr. Toscanini)
  - ROSSINI: Overture to *Guillaume Tell*
- [NYT, NYPL and Key]

**Week of 17 March 1940:**

- 03-17-40** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday • BEETHOVEN: Piano Sonata op. 10, no. 1  
 • GRIEG: *Aus Holbergs Zeit*
- 03-18-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
 Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 03-22-40** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with mixed chorus and an orchestra  
 directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-23-40** **NBC Symphony** conducted by Arturo Toscanini: WJZ, 10-  
 Saturday 11:30 P.M.  
 • SCHUBERT: Symphony no. 2  
 • WAGNER: *Parsifal* excerpts:  
     Prelude to Act I  
     *Good Friday Spell*  
     Introduction to Act III  
     *Klingsor's Magic Garden*  
     Finale  
 [NYT, NYPL and Key]

**Week of 24 March 1940:**

- 03-24-40** **String Symphony** directed by Frank Black: WEA, 2 P.M.  
 Sunday • BACH: *Erbarm' dich mein, o Herre Gott* (arr. Kaun)  
 • MAMORSKY: *Passacaglia for Strings* (winner of 1939 Paderewski  
 prize in composition)  
 • HOLST: *St. Paul's Suite*  
 Edgar Lustgarten, member of the first violin section of the NBC  
 Symphony offers a quarter-hour recital: WJZ, 8 P.M.  
 • RAVEL: *Tzigane*  
 • REIS: *La Capricciosa*
- 03-25-40** **Margaret Speaks**, soprano is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA,  
 8:30 P.M.
- 03-29-40** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with mixed chorus and an orchestra  
 directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 03-30-40** **NBC Symphony**: conducted by Toscanini: WJZ, 10-11:30 P.M.  
 Saturday • CASTELNUOVO-TEDESCO: Overture to *The Taming of the Shrew*  
 • MARTUCCI: Symphony no. 2  
 • VERDI: Overture to *Aida* (world première)  
 • RESPIGHI: *Feste romane*  
 [NYT, NYPL and Key]

**Week of 31 March 1940:**

- 03-31-40** **American Art Quartet**, headed by Carleton Cooley, first-desk  
 Sunday violist of the NBC Symphony: WEA, 10:30 P.M.  
 • BRAHMS: C Minor Quartet
- 04-01-40** **Margaret Speaks**, soprano is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA,  
 8:30 P.M.
- 04-05-40** **Music Appreciation Hour**, with Walter Damrosch, director:  
 Friday WJZ, 2 P.M.

- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8–9 P.M. (*Cities Service Show*)
- 04–06–40** **NBC Symphony:** Arturo Toscanini directs an all-Russian  
Saturday program: WJZ, 10–11:30 P.M.  
• TCHAIKOVSKY: Symphony no. 6 (“Pathétique”)  
Nutmcracker Suite  
Romeo and Juliet Fantasy-Overture  
[NYT, NYPL and Key]

**Week of 7 April 1940:**

- 04–07–40** **All-de Koven Concert,** commemorating the American  
Sunday composer’s birthday anniversary, by a thirty-five-piece orchestra, a  
chorus and soloists under the direction of Frank Black: WJZ, 8–9  
P.M.  
• DE KOVEN: *Forster’s Song*  
*True Love is Not for a Day* and *Madrigal* from *Robin Hood*  
*Entr’acte*, from *Rip van Winkle*  
*Farewell to the King’s Highway*, from *The Highwayman*  
*L’Heure du berger*  
*Les Dryades*  
Excerpt from *The Canterbury Pilgrims*  
*Marche espagnole*  
*Recessional*
- 04–08–40** **Margaret Speaks,** soprano is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 04–12–40** **Music Appreciation Hour,** with Damrosch, director:  
Friday WJZ, 2 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8–9 P.M. (*Cities Service Show*)
- 04–13–40** **NBC Symphony:** Arturo Toscanini directs an all-Debussy  
Saturday program: WJZ, 10–11:30 P.M.  
• DEBUSSY: *March écossaise*  
*Danse* (arr. Ravel)  
*Nuages and Fêtes*  
*Ibéria*  
*La Damselle élue*  
(with Jarmila Novotna, soprano, and  
Hertha Glatz, contralto)  
*La Mer*  
[NYT, NYPL and Key]

**Week of 14 April 1940:**

- 04–14–40** **String Symphony** under the direction of Frank Black: WJZ,  
Sunday 5:30 P.M.  
• BRIDGE: Suite in E Minor  
• KAUN: *Drei Bagatellen*
- 04–15–40** **Margaret Speaks,** soprano is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

- 04-19-40** **Music Appreciation Hour**, with Damrosch, director:  
Friday WJZ, 2 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 04-20-40** **NBC Symphony:** Arturo Toscanini directs: WJZ, 10-11:30 P.M.  
Saturday
- ELGAR: *Introduction and Allegro*
  - MOZART: Symphony no. 41 ("Jupiter"), K. 551
  - DVOŘÁK: *Scherzo Capriccioso*
  - MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)
- [NYT]

**Week of 21 April 1940:**

- 04-21-40** **String Symphony** under the direction of Frank Black: WJZ,  
Sunday 5:30 P.M.
- GODFREY RIDOUT: *Ballade*
  - BEETHOVEN: Piano Sonata op. 10, no. 2 (arr. Black)
- 04-22-40** **Margaret Speaks**, soprano is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 04-26-40** **Music Appreciation Hour**, with Damrosch, director:  
Friday WJZ, 2 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 04-27-40** **NBC Symphony:** Arturo Toscanini directs: WJZ, 10-11:30 P.M.  
Saturday
- GRIEG: Suite: *Aus Holbergs Zeit*
  - SIBELIUS: Symphony no. 4
  - FRANCK: *Les Éolides*
  - RAVEL: *La Valse*
- [NYT, NYPL and Key]

**Week of 28 April 1940:**

- 04-29-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 05-03-40** **Music Appreciation Hour**, with Damrosch, director,  
Friday offering a "Student's Achievement Program" as the closing presentation of the season. Participating in the finale are the Westport Senior High School Orchestra and Paseo High School a Capella Choir, broadcasting from Kansas City, and Beatrice Schroeder, harpist, and the all-New York City Orchestra and Chorus, from Radio City: WJZ, 2 P.M.
- Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with mixed chorus and an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- [NYT]

**Week of 5 May 1940:**

- 05-05-40** **Emmerich Kalman**, Hungarian composer, conducts selections  
Sunday from his operettas, and the first performance here of his *Grand Palotas, Why Is It Still a Dream?* and the duet from *Empress Josephine*. With Gutja Alpar, soprano, and Felix Knight, tenor: WJZ, 8-9 P.M.

- 05-06-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
NBC Symphony Orchestra, in a benefit concert for the New York Fund, conducted by Arturo Toscanini, with Vladimir Horowitz as piano soloist, from Carnegie Hall: WJZ, 9-10:30 P.M.  
• BRAHMS: *Allegro Molto* from Serenade no. 1  
Piano Concerto no. 2  
Symphony no. 1
- 05-10-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
[NYT, NYPL and Key]

**Week of 12 May 1940:**

- 05-13-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.  
NBC Symphony Orchestra, directed by Arturo Toscanini, presents a concert from Constitution Hall, Washington, in honor of scientists from both North and South America: WJZ, 10:15-12:15 A.M.  
• *Star Spangled Banner*  
• BEETHOVEN: *Egmont* Overture  
• BRAHMS: Symphony no. 1  
• BARBER: Adagio for Strings  
• FERNÁNDEZ: *Batuque Danza di Negri*, from *Reisado do Pastoreio*  
• STRAUSS: *Don Juan*  
• RAVEL: *La Valse*
- 05-17-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 05-18-40** **NBC Symphony Orchestra:** Frank Black, conducting  
Saturday • CARLETON COOLEY: *Concertino for viola and orchestra*  
(with Carleton Cooley, soloist)  
[NYT, NYPL and Key]

**Week of 19 May 1940:**

- 05-20-40** **Richard Crooks**, tenor, is soloist during the symphony concert  
Monday directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 05-24-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
[NYT]

**Week of 26 May 1940:**

- 05-27-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 05-31-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
[NYT]

**Week of 1 June 1940:**

- 06-02-40** **Symphonic Music**, with Frank Black conducting the orchestra:  
 Sunday WJZ, 8:45 P.M.  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • MACDOWELL: *Indian Suite* no. 2
- 06-03-40** **Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, F,  
 8:30 P.M.
- 06-07-40** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black: WEA, F, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 8 June 1940:**

- 06-09-40** **Symphonic Music**, with Frank Black conducting the orchestra:  
 Sunday WJZ, 8-9 P.M.  
 • LISZT: *Mephistowalzer*  
*Prometheus*  
 Second Hungarian Rhapsody  
*Liebestraum*  
*Les Préludes*
- 06-10-40** **Margaret Speaks**, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, F,  
 8:30 P.M.
- 06-13-40** **NBC Symphony South American Tour**:  
 Thursday Teatro Municipal, Rio de Janeiro (*not broadcast*)  
 • ROSSINI: Overture to *Cenerentola*  
 • BEETHOVEN: Symphony no. 3 ("Eroica")  
 • LORENZO FERNANDEZ: *Bataque*  
 • SMETANA: *The Moldau*  
 • BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*  
 • WAGNER: *Good Friday Spell* from *Parsifal*  
 • WAGNER: Prelude to Acts I and III to *Die Meistersinger*
- 06-14-40** **Variety Concert**: Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black: WEA, F, 8-9 P.M. (*Cities Service Show*)  
**NBC Symphony South American Tour**:  
 Teatro Municipal, Rio de Janeiro (*not broadcast*)  
 • SCHUBERT: Symphony no. 9  
 • PAGANINI: *Moto perpetuo* (arr. Molinari)  
 • BRAHMS: *Variations on a Theme by Haydn*  
 • RAVEL: *La Valse*  
 • CARLOS GOMEZ: Overture to *Il Guarany*
- 06-15-40** **NBC Symphony South American Tour**:  
 Saturday Teatro Municipal, San Paulo (*not broadcast*)  
 • ROSSINI: Overture to *Il barbiere di Siviglia*  
 • BEETHOVEN: Symphony no. 7  
 • FRANCISCO MIGNONE: *Congada* (Dansa Afro-Brasileira) from  
 the opera *O Contratador de Diamantes*  
 • WEBER-BERLIOZ: *Invitation to the Dance*  
 • MENDELSSOHN: *Scherzo* from *A Midsummer's Night Dream*  
 • R. STRAUSS: *Tod und Verklärung*  
 [NYT, NYPL and Key]

**Week of 16 June 1940**

**06-17-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEAf,  
8:30 P.M.

**06-19-40** **NBC Symphony South American Tour:**

Wednesday Teatro Colon, Buenos Aires (*not broadcast*)

- MOZART: Overture to *Die Zauberflöte*
- BRAHMS: Symphony no. 1
- FRANCK: *Les Éolides*
- RESPIGHI: *Fontane di Roma*
- WAGNER: *Good Friday Spell* from *Parsifal*
- WAGNER: Overture to *Die Meistersinger*

**06-20-40** **NBC Symphony South American Tour:**

Thursday Teatro Colon, Buenos Aires (*not broadcast*)

- BEETHOVEN: Symphony no. 3 ("Eroica")
- R. STRAUSS: *Don Juan*
- BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*
- DEBUSSY: *La Mer*

**06-21-40** **Concert Orchestra**, with Josef Honti conducting; Conrad  
Friday Thibault, baritone, and Vladimir Brenner, piano, are soloists: WJZ,  
2:30 P.M.

- GRIEG: *Huldigungsmarsch*, from *Sigurd Jorsalfar*
- HANDEL: *Wher'er You Walk*, from *Semele*
- GERMAN: *Charming Chloe*
- TURINA: *Symphonia Rhapsodica*
- DE KOVEN: *Oh, Promise Me*, from *Robin Hood*
- DELIBES: *Waltz and Czardas*, from *Coppella*

**Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
baritone, are the vocalists, with an orchestra directed by Frank  
Black: WEAf, 8-9 P.M. (*Cities Service Show*)

**06-22-40** **Symphonic Concert**, directed by Frank Black; Harvey Shapiro,  
Saturday cellist, is the soloist: WEAf, 9:30 P.M.

- SAINT-SAËNS: Cello Concerto no. 1
- HAYDN: *Adagio*, from Cello Concerto in D Major  
(Shapiro and orchestra)

**NBC Symphony South American Tour:**

Teatro Colon, Buenos Aires (*not broadcast*)

- ROSSINI: Overture to *Il barbiere di Siviglia*
- BEETHOVEN: Symphony no. 7
- JULIAN AGUIRRE: *Dos Danzas*
- PAGANINI: *Moto perpetuo* (arr. Molinari)
- BRAHMS: *Variations on a Theme by Haydn*
- R. STRAUSS: *Till Eulenspiegels lustige Streiche*  
[NYT, NYPL and Key]

**Week of 23 June 1940:**

**06-23-40** **Famous Symphonies** are presented by Frank Black when he  
Sunday makes his final appearance as guest conductor of this concert series:  
WJZ, 8-9 P.M.

- DVORÁK: *Largo* from Symphony no. 9 ("New World")
- BEETHOVEN: *Allegro con brio* from Symphony no. 5
- TCHAIKOVSKY: *Finale*, Symphony no. 4
- MOZART: *Menuetto* from Symphony no. 40, K. 550

- NBC Symphony South American Tour:**  
Teatro Colon, Buenos Aires (*not broadcast*)
- MOZART: Symphony no. 40 in G Minor, K. 550
  - BEETHOVEN: *Leonore* Overture no. 3
  - WAGNER: *Siegfried Idyll*  
Prelude and *Liebestod* from *Tristan und Isolde*  
*Waldweben* from *Siegfried*  
Overture to *Tannhäuser*
- 06-24-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 06-25-40** **NBC Symphony South American Tour:**  
Tuesday Teatro Colon, Buenos Aires (*not broadcast*)
- SCHUBERT: Symphony no. 8 ("Unfinished")
  - DEBUSSY: *Ibéria*
  - WAGNER: Preludes from Acts I and III from *Lohengrin*
  - R. STRAUSS: *Tod und Verklärung*
- 06-27-40** **NBC Symphony South American Tour:**  
Thursday Teatro Colon, Buenos Aires (*not broadcast*)
- WEBER: Overture to *Oberon*
  - BRAHMS: Symphony no. 2
  - BARBER: Adagio for Strings
  - SAINT-SAËNS: *Danse macabre*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
  - RAVEL: *La Valse*
- 06-28-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)
- 06-29-40** **NBC Symphony South American Tour:**  
Saturday Teatro Colon, Buenos Aires (*not broadcast*)
- CHERUBINI: Overture to *Anacréon*
  - BEETHOVEN: Symphony no. 6 ("Pastoral")
  - ALBERTO WILLIAMS: Fragments from Seventh Symphony
    - a) *Danzarimas de Amón*
    - b) *Tocadoras de crótalos*
  - SMETANA: *The Moldau*
  - WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*  
*Ride of the Valkyries* from *Die Walküre*
- [NYT, NYPL and Key]

**Week of 30 June 1940:**

- 06-30-40** **Edwin McArthur**, making the first of four guest appearances as  
Sunday conductor of a radio symphony orchestra, is featuring the first performance of excerpts from a ballet by Victor Young: WJZ, 8-9 P.M.
- SCHUBERT: *Rosamunde* Overture
  - HAYDN: Symphony no. 104 ("London")
  - YOUNG: Selections from *Robot Ballet*
  - STRAUSS: *Tales from the Vienna Woods*
- 07-01-40** **Margaret Speaks**, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.



- NBC Symphony South American Tour:**  
Teatro Colon, Buenos Aires (*not broadcast*)
- ROSSINI: Overture to *La Cenerentola*
  - BEETHOVEN: Symphony no. 5
  - MENDELSSOHN: *Nocturne* and *Scherzo* from *A Midsummer Night's Dream*
  - WEBER-BERLIOZ: *Invitation to the Dance*
  - MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)
  - WAGNER: Overture to *Die Meistersinger*
- 07-03-40** **NBC Symphony South American Tour:**  
Wednesday Estudio Auditorio del Servicio Oficial de Difusion Radioelectrica de la Republica oriental del Uruguay (*not broadcast*)
- ROSSINI: Overture to *Il barbiere di Siviglia*
  - BEETHOVEN: Symphony no. 5
  - MENDELSSOHN: *Nocturne* and *Scherzo* from *A Midsummer Night's Dream*
  - WEBER-BERLIOZ: *Invitation to the Dance*
  - PAGANINI: *Moto perpetuo* (arr. Molinari)
  - SMETANA: *The Moldau*
  - DEBUSSY: *La Mer*
- 07-04-40** **NBC Symphony South American Tour:**  
Thursday Estudio Auditorio del Servicio Oficial de Difusion Radioelectrica de la Republica oriental del Uruguay (*not broadcast*)
- BEETHOVEN: *Egmont* Overture
  - BRAHMS: Symphony no. 2
  - RESPIGHI: *Fontane di Roma*
  - WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*  
Prelude to *Die Meistersinger*
- 07-05-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
Friday baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*)  
[NYT, NYPL and Key]

**Week of 7 July 1940:**

- 07-07-40** Edwin McArthur conducts a symphony orchestra: WJZ, 8-9  
Sunday P.M.
- MENDELSSOHN: *Fingal's Cave* Overture
  - GRIEG: *Peer Gynt* Suite
  - DEBUSSY: *Prélude à "L'Après-midi d'un faune"*
  - BIZET: *Intermezzi* from *Carmen*
  - TCHAIKOVSKY: *1812* Overture
- 07-08-40** Margaret Speaks, soprano, is soloist during the symphony  
Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- NBC Symphony South American Tour:**  
Teatro Municipal, São Paulo (*not broadcast*)
- BRAHMS: Symphony no. 2
  - FERNÁNDEZ: *Batuque Danza di Negri*, from *Reisado do Pastoreio*
  - BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*
  - ROSSINI: Two Dances from *Guillaume Tell*
  - WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*  
Overture to *Tannhäuser*
  - GOMEZ: Overture to *Il Guarany*

- 07-09-40** *NBC Symphony South American Tour:*  
 Tuesday Teatro Municipal, Rio (*not broadcast*)  
 • BEETHOVEN: *Egmont* Overture  
 • BRAHMS: Symphony no. 2  
 • FERNÁNDEZ: *Batuque Danza di Negri*, from *Reisado do Pastoreio*  
 • RESPIGHI: *Fontane di Roma*  
 • WAGNER: *Waldweben* from *Siegfried*  
 • DEBUSSY: *La Mer*
- 07-10-40** *NBC Symphony South American Tour:*  
 Wednesday Teatro Municipal, Rio (*portion of program broadcast shortwave*)  
 • CHERUBINI: Overture to *Anacréon*  
 • BEETHOVEN: Symphony no. 5  
 • MENDELSSOHN: *Nocturne* and *Scherzo* from *A Midsummer Night's Dream*  
 • WEBER-BERLIOZ: *Invitation to a Dance*  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
 • WAGNER: Overture to *Die Meistersinger*
- 07-12-40** *Variety Concert:* Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT, NYPL and Key]

**Week of 14 July 1940:**

- 07-14-40** Edwin McArthur conducts a symphony orchestra: WJZ, 8-9  
 Sunday P.M.  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • SIBELIUS: *The Swan of Tuonela*  
 • RIMSKY-KORSAKOV: *Dance of the Buffoons* from *The Snow Maiden*  
 • TCHAIKOVSKY: *Nutcracker* Suite
- 07-15-40** *Margaret Speaks*, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 07-19-40** *Variety Concert:* Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 21 July 1940:**

- 07-21-40** Edwin McArthur conducts a symphony orchestra: WJZ, 8-9  
 Sunday P.M.  
 • WAGNER: March from *Tannhäuser*  
 Prelude to Acts I and III, *Lohengrin*  
 • BRAHMS: *Hungarian Dances*  
 • BIZET: *L'Arlésienne* Suite  
 • CHABRIER: *España*
- 07-22-40** *Margaret Speaks*, soprano, is soloist during the symphony  
 Monday concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 07-26-40** *Variety Concert:* Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, are the vocalists, with an orchestra directed by Frank  
 Black: WEA, 8-9 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 28 July 1940:**

- 07-28-40** Sunday **Efrem Kurtz**, conductor of the Ballet Russe de Monte Carlo, conducts a concert orchestra: WJZ, 8-9 P.M.
- AUBER: *Massaniello* Overture
  - BACH: Credo 3, *Wir Glauben all' an einen Gott* (arr. Boesenroth)
  - SCHUBERT: *The Bee* (arr. Zador)
  - MUSSORGSKY: *A Night on Bald Mountain*
  - ZADOR: *Auto Drive*
  - RIMSKY-KORSAKOV: Excerpt from *Le Coq d' Or*
  - BORODIN: *Polovtsian Dances* from *Prince Igor*
  - BERLIOZ: *Rákóczy* March from *La Damnation de Faust*
- 07-29-40** Monday **Margaret Speaks**, soprano, is soloist during the symphony concert directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- 08-02-40** Friday **Variety Concert**: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-9 P.M. (*Cities Service Show*) [NYT]

**Week of 4 August 1940:**

- 08-04-40** Sunday **Erich Leinsdorf** conducts the first of six symphony orchestra concerts for Sunday evening listeners: WJZ, 8-9 P.M.
- BACH: Chorale: *Ver deinen Thron tret' Ich hiermit*
  - MOZART: Serenade no. 9, D major
  - BRUCKNER: *Adagio* from Symphony no. 6
- 08-05-40** Monday **All-Orchestral Music** presented by a symphonic group directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- TCHAIKOVSKY: *Finale*: Symphony no. 4
  - PIERNÉ: *Entrance of the Little Fauns*, from *Cydalise*
  - GILLET: *Loin du Bal*
  - MCDONALD: *Cancion*
  - GOUNOD: *Romeo and Juliet* Waltzes
  - GOULD: *Pavane*
  - GLIÈRE: *Russian Sailor's Dance* from *The Red Flower*
- 08-09-40** Friday **Variety Concert**: Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*) [NYT]

**Week of 11 August 1940:**

- 08-11-40** Sunday **Erich Leinsdorf** again is guest conductor of the Sunday Evening Symphony Concert: WJZ, 8-9 P.M.
- MOZART: Serenade, no. 9, D major
  - PAGANINI: *Caprices* (arr. Brusselmans)
- 08-12-40** Monday **Symphony and Flute**: Arthur Lora is featured soloist with the symphony aggregation, directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.
- RIMSKY-KORSAKOV: *Spanish Caprice*
  - SCHUBERT: *Moment Musical*
  - CHAMINADE: *Concertino*
  - INFANTA: *Ritmo*
  - VAUGHAN WILLIAMS: *Fantasy on Greensleeves*
  - TCHAIKOVSKY: Waltzes from *Eugen Onegin*
  - GRAINGER: *Shepherds, Hey*

**08-16-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*) [NYT]

**Week of 18 August 1940:**

**08-18-40** **All-Strauss Program:** Erich Leinsdorf directs the orchestra: Sunday WJZ, 8-9 P.M.

- R. STRAUSS: Suite: *Bürger als Edelmann*
- J. STRAUSS: *Emperor Waltz*  
*Moto perpetuo*  
*Radetsky March*

**08-19-40** **Bernard Greenhouse**, cellist, is featured soloist with the symphony aggregation, directed by Alfred Wallenstein (*Voice of Firestone*): WEA, 8:30 P.M.

- VON SUPPÉ: Overture to *The Beautiful Galatea*
- BIZET: *Danse Bohème*, from *Carmen*
- POPPER: *Hungarian Rhapsody*
- TCHAIKOVSKY: *Swan Lake* excerpts
- J. STRAUSS: *Moto perpetuo*
- GROFÉ: *On the Trail*, from *Grand Canyon Suite*

**08-23-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*) [NYT]

**Week of 25 August 1940:**

**08-25-40** **Opera Concert**, featuring Verdi-Wagner music, with Jan Peerce, tenor, as soloist; the orchestra is directed by Erich Leinsdorf: WJZ, 8-9 P.M.

- VERDI: Overture and *Thou Heavenly One*, from *La forza del destino*  
Ballet Music from *Don Carlos*
- WAGNER: *Waldweben* from *Siegfried*  
*Prize Song*, from *Die Meistersinger*  
*Prelude and Liebestod*, from *Tristan und Isolde*

**08-26-40** **Concert Orchestra**, under the baton of Wilfred Pelletier (*Voice of Firestone*): WEA, 8:30 P.M.

- PONCHIELLI: *Dance of the Hours* from *La Gioconda*
- PADEREWski: *Minuet*
- STRAUSS: *Southern Roses*
- LUIGINI: *Ballet égyptienne*
- WOLF-FERRARI: *Intermezzo* from *Jewels of the Madonna*
- BIZET: *Farandole* from *L'Arlésienne*

**08-30-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*) [NYT]

**Week of 1 September 1940:**

- 09-01-40** **Erich Leinsdorf** conducts a concert orchestra, headlining Zadel Sunday  
Skolovsky as piano soloist: WJZ, 8-9 P.M.  
• SIBELIUS: *En Saga*  
• DVOŘÁK: Concerto for Piano and Orchestra in G Minor  
• J. STRAUSS: *Pizzicato Polka*  
*Perpetuum Mobile*  
*Emperor Waltzes*
- 09-02-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his Monday  
orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-06-40** **Variety Concert:** Lucille Manners, soprano, and Ross Graham, Friday  
baritone, are the vocalists, with an orchestra directed by Frank  
Black: WEA, 8-8:30 P.M. (*Cities Service Show*)

**Week of 8 September 1940:**

- 09-08-40** **Erich Leinsdorf** gives his sixth and final performance as guest conductor of the symphony orchestra in a concert with Pearl Glouberman, soprano, as soloist: WJZ 8-9 P.M.  
• KOUTZEN: *Valley Forge*  
• BEETHOVEN: Incidental Music to *Egmont*
- 09-09-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his Monday  
orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-13-40** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, Friday  
baritone, are the vocalists, with an orchestra directed by Frank  
Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
[NYT]

**Week of 15 September 1940:**

- 09-15-40** **Izler Solomon**, American conductor, makes the first of three Sunday  
guest appearances with the Radio Symphony Orchestra: WJZ, 8-9  
P.M.  
• SMETANA: Overture to *Bartered Bride*  
• HAYDN: Symphony no. 103 ("Drum Roll")  
• SAINT-SAËNS: *Danse macabre*  
• RIMSKY-KORSAKOV: *Capriccio espagnole*
- 09-16-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his Monday  
orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 09-20-40** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, Friday  
baritone, are the vocalists, with an orchestra directed by Frank  
Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
[NYT]

**Week of 22 September 1940:**

- 09-22-40** **Izler Solomon** makes another guest appearance with the NBC Sunday  
orchestra; Hertha Glaz, contralto, is soloist: WJZ, 8 P.M.  
• MUSSORGSKY: *Hopak*  
• TCHAIKOVSKY: Aria from *Jeanne d'Arc*  
• MOZART: Suite from ballet *Les Petits Riens*  
• LIADOW: *Eight Russian Folk Songs*  
• SMETANA: *The Moldau*  
• GLINKA: Overture to *Ruslan and Ludmilla*
- 09-23-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his Monday  
orchestra (*Voice of Firestone*): WEA, 8:30 P.M.

- 09-27-40** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
Friday
- 09-28-40** **Désiré Defauw** conducts the NBC orchestra: WJZ, 10 P.M.  
Saturday
- BIZET: *Patrie* Overture
  - DVOŘÁK: *Slavonic Dances*
  - J. STRAUSS: *Wiener Blut* Waltz
  - CHABRIER: *Bourée fantastique*
  - DUKAS: *L'Apprenti sorcier*
- [NYT]

**Week of 30 September 1940:**

- 09-30-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 10-04-40** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, are the vocalists, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
Friday
- 10-05-40** **Désiré Defauw** conducts the last concert of the NBC Summer Symphony series: WJZ, Saturday, 9-10 P.M.  
Saturday
- BEETHOVEN: Symphony no. 1
  - BORODIN: *On the Steppes of Central Asia*
  - LIADOW: *Kikimora*
  - WAGNER: Dance of the Apprentices from *Die Meistersinger*  
Overture to *Tannhäuser*
- [NYT]

**Week of 6 October 1940:**

- 10-07-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 10-11-40** **Popular Concert:** Lucille Manners, soprano, with an orchestra directed by Frank Black; Grantland Rice, sports: WEA, 8-8:30 P.M.  
Friday
- 10-12-40** **NBC Symphony** offers its first concert of the season, with Hans Wilhelm Steinberg conducting: WJZ, 10-11:30 P.M.  
Saturday
- WEBER: Overture to *Der Freischütz*
  - BERLIOZ: *Roméo et Juliette*, second half
  - WAGNER: Overture to *Rienzi*  
Overture to *Der fliegende Holländer*  
Prelude to *Lohengrin*
  - LISZT: *Faust* Symphony  
*Mazeppa*
- [NYT]

**Week of 13 October 1940:**

- 10-14-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 10-18-40** **NBC Music Appreciation Hour**, beginning its thirteenth consecutive season on the air, directed by Walter Damrosch: WJZ, 2-3 P.M.  
Friday
- Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)

- 10-19-40** **NBC Symphony** conducted by Steinberg: WJZ, 10-11:30 P.M.  
 Saturday • MOZART: Symphony no. 39, K. 543  
 • MENDELSSOHN: Incidental Music from *A Midsummer Night's Dream*  
 • STRAVINSKY: *Firebird Suite*  
 [NYT]

**Week of 20 October 1940:**

- 10-21-40** **Margaret Speaks**, soprano, with Alfred Wallenstein and his  
 Monday orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
**10-25-40** **Walter Damrosch** conducts the NBC Music Appreciation  
 Friday hour: WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham,  
 baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
 P.M. (*Cities Service Show*)  
**10-26-40** **NBC Symphony** conducted by Steinberg, with Poldi Mildner as  
 Saturday the piano soloist: WJZ, 10-11:30 P.M.  
 • BRAHMS: *Tragic Overture*  
 • DE FALLA: *Nights in the Gardens of Spain*  
 • TCHAIKOVSKY: Symphony no. 4  
 [NYT]

**Week of 27 October 1940:**

- 10-28-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.  
**11-01-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
 Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham,  
 baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
 P.M. (*Cities Service Show*)  
**11-02-40** **NBC Symphony** conducted by Steinberg: WJZ, 10-11:30 P.M.  
 Saturday • SCHOENBERG: *Verklärte Nacht*  
 • MAHLER: Serenades from Symphony no. 7  
 • VERDI: Ballet Music from *Otello*  
 • BEETHOVEN: Symphony no. 5  
 [NYT]

**Week of 3 November 1940:**

- 11-04-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.  
**11-08-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
 Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham,  
 baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
 P.M. (*Cities Service Show*)  
**11-09-40** **NBC Symphony** conducted by Steinberg: WJZ, 9:35-11 P.M.  
 Saturday • SINIGAGLIA: Overture to *Le Baruffe Chiozzotte*  
 • DVOŘÁK: Symphony no. 2  
 • COPLAND: *Billy the Kid*  
 • J. STRAUSS: *Perpetuum Mobile*  
*Roses From the South*  
*Tritsch-Tratsch Polka*  
 [NYT]

**Week of 10 November 1940:**

- 11-11-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-15-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 11-16-40** **Hans Wilhelm Steinberg** conducts the NBC Symphony  
Saturday Orchestra: WJZ, 9:35-11 P.M.  
• MENDELSSOHN: *Fingal's Cave* Overture  
• BUSCH: Three Etudes for Orchestra (world première)  
• BEETHOVEN: Symphony no. 2  
[NYT]

**Week of 17 November 1940:**

- 11-17-40** **Concert Orchestra:** Frank Black is the conductor: WEA, 3-3:30  
Sunday • C.P.E. BACH: Symphony no. 3
- 11-18-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-22-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 11-23-40** **NBC Symphony** conducted by Toscanini. Soloists are Zinka  
Saturday Milanov, soprano; Bruna Castagna, contralto; Jussi Bjoerling, tenor, and Nicola Moscona, bass, with the Westminster Choir is also featured: WJZ, 10-11:30 P.M.  
• VERDI: Requiem  
Te Deum  
[NYT, NYPL and Key]

**Week of 24 November 1940:**

- 11-24-40** **String Symphony:** Frank Black is the conductor: WEA, 2-2:30  
Sunday • TCHAIKOVSKY: *Variations on an Original Theme* (arr. Black)  
• ARENSKY: Variations on a Theme by Tchaikovsky
- 11-25-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 11-29-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 11-30-40** **NBC Symphony Orchestra**, conducted by Steinberg: WJZ,  
Saturday 9:35-11 P.M.  
• DVORÁK: Symphony no. 7  
• BRAHMS: *Tragic* Overture  
• WAGNER: Overture to *Tannhäuser*  
Prelude and *Liebestod* from *Tristan und Isolde*  
[NYT]



**Week of 1 December 1940:**

- 12-01-40** **String Symphony:** Frank Black is the conductor: WEA, 2-2:30  
 Sunday No program given.
- 12-02-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-06-40** **Walter Damrosch** conducts the NBC Music Appreciation hour:  
 Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 12-07-40** **NBC Symphony Orchestra**, conducted by Toscanini: WJZ,  
 Sunday 9:35-11 P.M.  
 • SIBELIUS: Symphony no. 2  
*Pohjola's Daughter*  
 Two Legends from the Symphonic Tetralogy  
*Lemminkäinen:*  
*The Swan of Tuonela*  
*Lemminkäinen's Homecoming*  
*Finlandia*  
 [NYT, NYPL and Key]

**Week of 8 December 1940:**

- 12-08-40** **String Symphony:** Frank Black is the conductor: WEA, 2-2:30  
 Sunday No program given.
- 12-09-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-13-40** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 12-14-40** **NBC Symphony Orchestra**, conducted by Toscanini: WJZ,  
 Saturday 9:35-11 P.M.  
 • FRANCK: Symphony in D Minor  
 • VIEUXTEMPS: *Ballade* and *Polonaise*  
 • FRANCHETTI: *Nocturne* from Act II of *Cristoforo Colombo*  
 • ENESCO: *Second Romanian Rhapsody*  
 [NYT, NYPL and Key]

**Week of 15 December 1940:**

- 12-15-40** **NBC Symphony Orchestra:** Frank Black is the conductor:  
 Sunday WEA, 2-2:30  
 • SMETANA: Quartet in D Minor (arr. Black)
- 12-16-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 12-20-40** **Walter Damrosch** conducts the NBC Music Appreciation Hour:  
 Friday WJZ, 2:00-3:00 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)

- 12-21-40** **NBC Symphony Orchestra**, conducted by Toscanini: WJZ,  
Saturday 9:35-11 P.M.  
 • SCHUMANN: Symphony no. 2  
 • LISZT: *From the Cradle to the Grave*  
 • GOLDMARK: *Serenade, In the Garden*  
 • SINGAGLIA: *Through the Fields and Woods*  
                   *Carnival*  
                   *Piedmonte Suite*  
 [NYT and Key]

**Week of 22 December 1940:**

- 12-23-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.  
**12-27-40** **Popular Concert**: Lucille Manners, soprano, and Ross Graham,  
Friday baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
P.M. (*Cities Service Show*)  
**12-28-40** **NBC Symphony Orchestra**, conducted by Toscanini at  
Saturday Carnegie Hall: WJZ, 10-11:30 P.M.  
 • BEETHOVEN: *Missa solennis*  
                   (with Zinka Milanov, soprano; Kerstin Thorborg, mezzo-  
                   soprano; Jussi Björling, tenor, and Alexander Kipnis, bass)  
 [NYT and NYPL]

**Week of 29 December 1940:**

- 12-30-40** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.  
**01-03-41** **Music Appreciation Hour**, Walter Damrosch is the conductor:  
Friday WJZ, 2-3.  
**Popular Concert**: Lucille Manners, soprano, and Ross Graham,  
 baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
 P.M. (*Cities Service Show*)  
**01-04-41** **NBC Symphony Orchestra**, directed by Alfred Wallenstein:  
Saturday WJZ, 9:35-11 P.M.  
 • RACHMANINOV: Symphony no. 2  
 • ALBENIZ: *Fête-Dieu à Seville* (arr. Arbos)  
 • ARENSKY: *Variations on a Theme by Tchaikovsky*  
 • SHOSTAKOVICH: Introduction, Polka and *Dance* from the ballet  
                   *The Golden Age*  
 [NYT]

**Week of 5 January 1941:**

- 01-06-41** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.  
**01-10-41** **Music Appreciation Hour**, Walter Damrosch is the conductor:  
Friday WJZ, 2-3.  
**Popular Concert**: Lucille Manners, soprano, and Ross Graham,  
 baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
 P.M. (*Cities Service Show*)  
**01-11-41** **NBC Symphony Orchestra**, under the direction of Alfred  
Saturday Wallenstein: WJZ, 9:35-11 P.M.  
 • SCHUBERT: Symphony no. 5  
 • PROKOFIEV: "Classical" Symphony  
 • SIBELIUS: Symphony no. 1  
 [NYT and NYPL]

**Week of 12 January 1941:**

- 01-13-41** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-17-41** **Music Appreciation Hour**, Walter Damrosch is the conductor:  
Friday WJZ, 2-3.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 01-18-41** **NBC Symphony Orchestra**, under the direction of Alfred  
Saturday Wallenstein: WJZ, 9:35-11 P.M.  
• BEETHOVEN: *Coriolan Overture*  
• MENDELSSOHN: Symphony no. 4 ("Italian")  
• SCHOENBERG: *Verklärte Nacht*  
• BRAHMS: *Variations on a Theme by Haydn*  
[NYT and NYPL]

**Week of 19 January 1941:**

- 01-19-41** **NBC String Symphony** under the direction of Frank Black:  
Sunday WEA, 2-2:30 P.M.  
• BANTOCK: *Serenade Suite*
- 01-20-41** **Margaret Speaks**, soprano, with Alfred Wallenstein and his  
Monday orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-24-41** **Music Appreciation Hour**, Walter Damrosch is the conductor:  
Friday WJZ, 2-3.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 01-25-41** **NBC Symphony Orchestra**, under the direction of Alfred  
Saturday Wallenstein: WJZ, 9:35-11 P.M.  
• BRAHMS: Symphony no. 4  
• ALBENIZ: *Triana*, from *Ibérica* (arr. Arbos)  
• WAGNER: *Siegfried Idyll*  
• J. STRAUSS: *On the Beautiful Blue Danube Waltz*  
[NYT]

**Week of 26 January 1941:**

- 01-26-41** **NBC String Symphony** under the direction of Frank Black:  
Sunday WEA, 2-2:30 P.M.  
No program given.
- 01-27-41** **Margaret Speaks**, soprano, with Alfred Wallenstein and his  
Monday orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 01-31-41** **Concert Orchestra**, H. Leopold Spitalny, director; Margaret  
Friday Daun, soprano; Tom Thomas, Baritone: WJZ, 2:30-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 02-01-41** **NBC Symphony Orchestra**, under the direction of Arturo  
Saturday Toscanini: WJZ, 9:35-11 P.M.  
• MOZART: Overture to *Die Zauberflöte*  
• HAYDN: Symphony no. 99  
• R. STRAUSS: *Ein Heldenleben*  
[NYT and Key]

**Week of 2 February 1941:**

- 02-02-41** NBC String Symphony under the direction of Frank Black:  
 Sunday WEA, 2-2:30 P.M.  
 • LEKEU: *Adagio in C Minor*  
 • BANTOCK: *Scottish Highlands*  
 Frank Black conducts his Chamber Ensemble: WJZ, 6:05-7 P.M.  
 • BACH: Concerto for two violins  
 • MOZART: Serenade
- 02-03-41** Margaret Speaks, soprano, with Alfred Wallenstein and his  
 Monday orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 02-07-41** Music Appreciation Hour, conducted by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
 Popular Concert: Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 02-08-41** NBC Symphony Orchestra, under the direction of Arturo  
 Saturday Toscanini: WJZ, 9:35-11 P.M.  
 • GLUCK: Overture to *Iphigenia in Aulis*  
 • BRAHMS: Symphony no. 3  
 • LISZT: *Von der Wiege bei zum Grabe*  
 • KODALY: *Dances of Marosszék*  
 • MARTUCCI: *Tarantella*  
 [NYT, NYPL and Key]

**Week of 9 February 1941:**

- 02-09-41** NBC String Symphony: WEA, 2-2:30 P.M.  
 Sunday No program given.
- 02-10-41** Margaret Speaks, soprano, with Alfred Wallenstein and his  
 Monday orchestra (*Voice of Firestone*): WEA, 8:30 P.M.
- 02-14-41** Music Appreciation Hour, conducted by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
 Popular Concert: Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 02-15-41** NBC Symphony Orchestra, under the direction of Arturo  
 Saturday Toscanini, with Mischa Mischakoff, violinist, and Carlton Cooley, violist, assisting artists: WJZ, 9:35-11 P.M.  
 • [L. MOZART]: "Toy" Symphony  
 • W. MOZART: Symphonia Concertante for Viola and Violin, K. 364  
 • SCHUBERT: "Gastein" Symphony (Sonata in C for piano duet, op. 140, transcribed Joseph Joachim)  
 • J. STRAUSS: *Voices of Spring* and *Tritsch-Tratsch* Polka  
 [NYT, NYPL and Key]

**Week of 16 February 1941**

- 02-16-41** NBC String Symphony directed by Frank Black: WEA,  
 Sunday 2-2:30 P.M.  
 • MENDELSSOHN: Quartet, op. 44 (arr. Black)
- 02-17-41** Richard Crooks, tenor, with Alfred Wallenstein and his orchestra  
 Monday (*Voice of Firestone*): WEA, 8:30 P.M.

- 02-21-41** **Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
Friday
- 02-22-41** **NBC Symphony Orchestra**, under the direction of Arturo Toscanini, from Carnegie Hall. Helen Traubel, dramatic soprano, and Lauritz Melchior, tenor, both of the Metropolitan Opera, are assisting artists: WJZ, 9:35-11 P.M.  
Saturday
- WAGNER: Prelude to *Lohengrin*  
*Dich theure Halle* from *Tannhäuser*  
Third Scene, Act I, from *Die Walküre*  
Prelude, *Tristan und Isolde*  
Excerpts from *Götterdämmerung*:  
*Daybreak, Duet, Rhine Journey, Funeral March, Immolation Scene*
- [NYT, NYPL and Key]

**Week of 23 February 1941:**

- 02-23-41** **NBC String Symphony** directed by Frank Black: WEA, 2-2:30 P.M.  
Sunday
- C.P.E. BACH: Symphony no. 2
- 02-24-41** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 02-28-41** **Music Appreciation Hour**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
Friday
- Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 03-01-41** **NBC Symphony Orchestra**, under the direction of George Szell: WJZ, 9:35-11 P.M.  
Saturday
- SCHUMANN: Symphony no. 4
  - HAYDN: Symphony no. 97
  - R. STRAUSS: *Till Eulenspiegels lustige Streiche*
- [NYT]

**Week of 2 March 1941:**

- 03-02-41** **NBC String Symphony** directed by Frank Black: WEA, 2-2:30 P.M.  
Sunday
- BEETHOVEN: Piano Sonata, op. 2, no. 3 (arr. Black)
- 03-03-41** **Richard Crooks**, tenor, with Alfred Wallenstein and his orchestra (*Voice of Firestone*): WEA, 8:30 P.M.  
Monday
- 03-07-41** **Music Appreciation Hour**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
Friday
- Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 03-08-41** **NBC Symphony Orchestra** plays an all-Czecho-Slovak program, under the direction of George Szell: WJZ, 9:35-11 P.M.  
Saturday
- SMETANA: Overture to *The Bartered Bride*
  - SMETANA: *From My Life*
  - DVOŘÁK: *Carnival Overture*
  - SMETANA: *The Moldau*
  - DVOŘÁK: *Four Slavonic Dances*
- [NYT]

**Week of 9 March 1941:**

- 03-09-41** NBC String Symphony directed by Frank Black: WEAF,  
Sunday 2-2:30 P.M.  
• MENDELSSOHN: Quartet no. 4 in E Minor
- 03-10-41** Richard Crooks, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEAF, 8:30 P.M.
- 03-14-41** Music Appreciation Hour, conducted by Walter Damrosch:  
Friday WJZ, 2-3 P.M.  
Popular Concert: Lucille Manners, soprano, and Ross Graham,  
baritone, with an orchestra directed by Frank Black: WEAF, 8-8:30  
P.M. (*Cities Service Show*)
- 03-15-41** NBC Symphony Orchestra, under the direction of George  
Saturday Szell, with Hortense Monath, pianist: WJZ, 9:35-11 P.M.  
• MOZART: Piano Concerto no. 21, K. 467  
• SCHUBERT: Symphony in C Major  
[NYT]

**Week of 16 March 1941:**

- 03-16-41** NBC String Symphony directed by Frank Black: WEAF,  
Sunday 2-2:30 P.M.  
• BACH: Fugue in A Minor  
• HAYDN: Divertimento in E-flat Major
- 03-17-41** Richard Crooks, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEAF, 8:30 P.M.
- 03-18-41** Frank Black conducts the second program in "Our New  
Tuesday American Music," a new series designed to bring before the  
American people the best creative efforts of American composers:  
WJZ, 10:30-11 P.M.  
• DAVID DIAMOND: *Aria and Hymn*  
• GAIL KUBIK: *Variations on a 13th-Century Troubadour's Song*
- 03-21-41** Music Appreciation Hour, conducted by Walter Damrosch:  
Friday WJZ, 2-3 P.M.  
Popular Concert: Lucille Manners, soprano, and Ross Graham,  
baritone, with an orchestra directed by Frank Black: WEAF, 8-8:30  
P.M. (*Cities Service Show*)
- 03-22-41** NBC Symphony Orchestra, under the direction of George  
Saturday Szell: WJZ, 9:35-11 P.M.  
• BERLIOZ: Overture, *Le Carnaval romain*  
• WALTER PISTON: *The Incredible Flutist*  
• BEETHOVEN: Symphony no. 3 ("Eroica")  
[NYT]

**Week of 23 March 1941:**

- 03-23-41** NBC String Symphony directed by Frank Black: WEAF,  
Sunday 2-2:30 P.M.  
• BACH: Fugue in A Minor  
• HAYDN: Divertimento in E-flat
- 03-24-41** Richard Crooks, tenor, with Alfred Wallenstein and his orchestra  
Monday (*Voice of Firestone*): WEAF, 8:30 P.M.
- 03-28-41** Music Appreciation Hour, conducted by Walter Damrosch:  
Friday WJZ, 2-3 P.M.  
Popular Concert: Lucille Manners, soprano, and Ross Graham,  
baritone, with an orchestra directed by Frank Black: WEAF, 8-8:30  
P.M. (*Cities Service Show*)

- 03-29-41** **NBC Symphony Orchestra**, under the direction of Arturo Toscanini, with Bruna Castagna, Metropolitan contralto, as soloist:  
 Friday WJZ, 9:35-11 P.M.  
 • WAGNER: *Faust* Overture  
 • SCHUMANN: Symphony no. 2  
 • MARTUCCI: *La Canzone del Ricordi* (American première)  
 • TOMMASINI: Variations on *Il Carnevale di Venezia*  
 [NYT and Key]

**Week of 30 March 1941:**

- 03-30-41** **NBC String Symphony** directed by Frank Black: WEAf,  
 Sunday 2-2:30 P.M.  
 • SEMMLER: *Radio Music* no. 1  
 • JUON: Serenade Suite, op. 35
- 03-31-41** **Margaret Speaks**, soprano, sings with Alfred Wallenstein and his  
 Monday orchestra (*Voice of Firestone*): WEAf, 8:30 P.M.
- 04-01-41** **New American Music**, conducted by Frank Black: WJZ, 10:30  
 Tuesday P.M.  
 • ALAN SHULMAN: *Variations on an Original Theme for Viola and Orchestra*
- 04-04-41** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
**Popular Concert:** Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEAf, 8-8:30 P.M. (*Cities Service Show*)
- 04-05-41** **NBC Symphony Orchestra**, under the direction of Arturo  
 Saturday Toscanini: WJZ, 9:35-11 P.M.  
 • ROSSINI: Overture to *Il Signor Bruschino*  
 • MENDELSSOHN: Symphony no. 3 ("Scottish")  
 • BERLIOZ: Overture to *Les Francs-juges*  
 • BERLIOZ: Two scenes from the Dramatic Symphony *Roméo et Juliette*:  
     a. Love Scene  
     b. *Queen Mab* Scherzo  
 • BERLIOZ: *Rákóczy* March from *La Damnation de Faust*  
 [NYT, NYPL and Key]

**Week of 6 April 1941:**

- 04-06-41** **Primrose String Quartet** gives the first radio performance of  
 Sunday Haydn's *Seven Last Words of Christ*: WJZ, 10-10:30 A.M.  
**NBC String Symphony** directed by Frank Black: WEAf, 2-2:30 P.M.  
 • BEETHOVEN: Sonata op. 10 no. 1  
 • J. S. SVENDSEN: *Two Swedish Folk Tunes*
- 04-07-41** **Richard Crooks**, tenor, sings with Alfred Wallenstein and his  
 Monday orchestra (*Voice of Firestone*): WEAf, 8:30 P.M.
- 04-11-41** **Popular Concert:** Lucille Manners, soprano, and Ross Graham,  
 Friday baritone, with an orchestra directed by Frank Black: WEAf, 8-8:30 P.M. (*Cities Service Show*)

- 04-12-41** **NBC Symphony Orchestra**, under the direction of Arturo Toscanini: WJZ, 9:35-11 P.M.  
 Saturday
- BEETHOVEN: Symphony no. 6 ("Pastoral")
  - WAGNER: Prelude to *Parsifal*  
*Good Friday Spell* from *Parsifal*
  - SINIGAGLIA: Two Movements from the *Piedmont Suite*:  
 a. *Over the Fields and Woods*  
 b. *Rustic Dance*
  - ROSSINI: Overture to *La gazza ladra*  
 [NYT, NYPL and Key]

**Week of 13 April 1941:**

- 04-13-41** **NBC String Symphony** directed by Frank Black: WEA, F,  
 Sunday 2-2:30 P.M.  
 • C. P. E. BACH: Symphony no. 2 in B-flat Major  
 • LARS ERIK-LARSON: *Sinfonietta*
- 04-14-41** **Richard Crooks**, tenor, has invited Mary Van Kirk, contralto,  
 Monday one of the three winners of the 1940-41 Metropolitan Opera radio auditions, to share the soloist's assignment with him. Alfred Wallenstein directs his orchestra (*Voice of Firestone*): WEA, F, 8:30 P.M.
- 04-15-41** **New American Music**: Frank Black directs the orchestra: WJZ,  
 Tuesday 10:15-11 P.M.  
 • MEREDITH WILLSON: Symphony no. 2 in E Minor ("The Missions of California")
- 04-18-41** **Music Appreciation Hour**, conducted by Walter Damrosch:  
 Friday WJZ, 2-3 P.M.  
**Variety Concert**: Lucille Manners, soprano, and Ross Graham, baritone, with an orchestra directed by Frank Black: WEA, F, 8-8:30 P.M. (*Cities Service Show*)
- 04-19-41** **NBC Symphony Orchestra**, under the direction of Arturo  
 Saturday Toscanini, plays an all-Tchaikovsky concert. The soloist is Vladimir Horowitz: WJZ, 9:35-11 P.M.  
 • TCHAIKOVSKY: Overture to *The Voyevoda*  
 Symphony no. 6 ("Pathétique")  
 Piano Concerto no. 1  
 [NYT, NYPL and Key]

**Week of 20 April 1941:**

- 04-20-41** **NBC String Symphony** directed by Frank Black: WEA, F,  
 Sunday 2-2:30 P.M.  
 • CORELLI: Concerto Grosso, op. 6, no. 12  
 • BEETHOVEN: Piano Sonata, op. 10, no. 6 (arr. Black)  
**Chamber Music** is offered by an ensemble under the direction of Frank Black; assisting artists are Oscar Shumsky, violinist, and Earle Wilde, pianist: WJZ, 6:05-7 P.M.
- 04-21-41** **Margaret Speaks**, soprano, with the symphonic  
 Monday orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*): WEA, F, 8:30 P.M.



- 04-22-41** **New American Music:** a series directed by Frank Black: WJZ,  
Tuesday 10:15-11 P.M.  
• KOUTZEN: Concerto for Five Solo Instruments and String  
Orchestra  
• HAUFREUCHT: *Three Fantastic Marches*  
• READ: Prelude and Toccata, op. 43
- 04-25-41** **Music Appreciation Hour,** conducted by Walter Damrosch:  
Friday WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
P.M. (*Cities Service Show*)
- 04-26-41** **NBC Summer Symphony** directed by Reginald Stewart: WJZ,  
Saturday 9:30-10:30 P.M.  
No Program Given.  
[NYT]

**Week of 27 April 1941:**

- 04-27-41** **String Symphony** conducted by Frank Black: Mischa  
Sunday Mischakoff is the violin soloist: WEA, 2 P.M.  
• PURCELL: Sonata in G Minor  
• VERACINI: *Largo*  
• FIOCCO: *Allegro*  
• BACH: Two choral preludes (arr. Black)
- 04-28-41** **Margaret Speaks,** soprano, with the symphonic  
Monday orchestra under the baton of Alfred Wallenstein (*Voice of Firestone*):  
WEA, 8:30 P.M.
- 04-29-41** **New American Music,** with Frank Black conducting the  
Tuesday orchestra: WJZ, 10-10:45 P.M.  
• WALTER MOURANT: Overture  
• CARLETON COOLEY: *Caponsacchi*  
• BERNARD HERRMANN: *Currier & Ives Suite*
- 05-02-41** **Music Appreciation Hour,** conducted by Walter Damrosch:  
Friday WJZ, 2-3 P.M.  
**Variety Concert:** Lucille Manners, soprano, and Ross Graham,  
baritone, with an orchestra directed by Frank Black: WEA, 8-8:30  
P.M. (*Cities Service Show*)
- 05-03-41** **Reginald Stewart** directs the Summer Symphony: WJZ, 9:30-  
Saturday 10:30 P.M.  
• COPLAND: *El Salón Mexico*  
• BENJAMIN: *Cotillion*  
• DVORÁK: Symphony no. 9 ("New World"), *Largo* and *Finale*  
[NYT]

**Week of 4 May 1941:**

- 05-04-41** **Primrose Quartet** dedicates its recital to Brazil: WJZ, 10 A.M.  
Sunday  
• VILLA-LOBOS: Quartet  
• KOUTZEN: Second Quartet (slow movement)  
**String Symphony** directed by Frank Black: WEA, 2 P.M.  
• CARL EPPERT: Symphony in G (no. 6) for String Orchestra

- 05-06-41** **New American Music:** Frank Black directs a concert of compositions of North and South America: WJZ, 10-10:45 P.M.  
Tuesday
- UGARTE: *De mi Tierra*
  - LAVAL: *Rhumba*
  - SANJUAN: *Liturgia Negra*
  - FERNÁNDEZ: *Batuque Danza di Negri*, from *Reisado do Pastoreio*
- 05-09-41** **Variety Concert**, with Lucille Manners, soprano; Ross Graham, baritone, and the concert orchestra directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday
- 05-10-41** **Summer Symphony** conducted by Reginald Stewart: WJZ, 9:30-10:30 P.M.  
Saturday
- THOMAS: Overture to *Mignon*
  - FRANCK: Symphony in D Minor
  - DEBUSSY: *Fêtes*
  - GLIÈRE: *Russian Sailors Dance* from *The Red Poppy*
- [NYT]

**Week of 11 May 1941:**

- 05-11-41** **NBC String Orchestra**, Frank Black director—WEAF, 2 P.M.  
Sunday
- BACH: Choral Prelude
  - BEETHOVEN: Piano Sonata, Opus 10, no. 1
  - HANSON: *Swedish Folk Tune*
- String Orchestra**, under direction of Macklin Marrow: Mishel Piastro is violin soloist—WJZ, 5:30 P.M.
- DRIGO: *Serenade*
  - GRIEG: *To Spring*
  - GODARD: *Berceuse*, from *Jocelyn*
  - RUBINSTEIN: *Romance*
  - SCHUBERT: *Rosamunde* Ballet II
  - BACH: *Air* from the Orchestra Suite in D Major
  - ARESNSKY: *Serenade*
  - RUBINSTEIN: *Kamernnot Ostrow*
- 05-13-41** **New American Music:** Symphony orchestra, Frank Black conducting—WJZ, 10-10:45 P.M.  
Tuesday
- MEYERS: *Sarabande*
  - WILD: Overture to *The Days of Buffalo Bill*
- 05-16-41** **Lucille Manners and Ross Graham**, soloists with Frank Black's orchestra: WEA, 8 P.M. (*Cities Service Show*)  
Friday
- 05-17-41** **NBC Summer Symphony** under direction of Reginald Stewart—WJZ, 9:30-10:30 P.M.  
Saturday
- MENDELSSOHN: Fugue in E Minor
  - BACH: Choral Prelude: *Dich bet'ich an, mein höchster Gott*
  - MOZART: Symphony no. 40, K. 550
  - ENESCO: *Romanian Rhapsody* no. 1
- [NYT]

**Week of 18 May 1941:**

- 05-18-41** **NBC String Symphony** Frank Black directing: WEA, 2-2:30 P.M.  
Sunday
- ROBERT ELMORE: *Three Colors*; Suite for Strings (world première)
  - TCHAIKOVSKY: *Variations on an Original Theme* (arr. Black)

- String Orchestra**, Macklin Marrow conductor: WJZ, 5:30 P.M.
- *Drink to Me Only with Thine Eyes* (Old English)
  - ALBENIZ: *Cordoba*
  - DVORÁK: *Humoresque*
  - STRAUSS: *Artist's Life Waltz*
  - LIADOV: *Russian Folk Song*
  - WAGNER: *Prize Song*, from *Die Meistersinger*
  - GLAZUNOV: *Romance Oriental*
  - STRAUSS: *Tales From the Vienna Woods*
- 05-20-41** **Bernard Wagenaar**, conducting his own music on New  
Tuesday American Music program: WJZ, 10-10:45 P.M.
- WAGENAAR: Triple Concerto for Flute, Harp, Violoncello and Orchestra
- 05-23-41** **Lucille Manners**, soprano; Ross Graham, baritone, soloists,  
Friday with Frank Black's Orchestra: WEA, 8-8:30 P.M. (*Cities Service Show*)
- 05-24-41** **NBC Summer Symphony**: Edwin McArthur, conductor: WJZ,  
Saturday 9:30-10:30 P.M.
- GLINKA: Overture to *Ruslan and Ludmilla*
  - HUMPERDINCK: *Dream Pantomime*, from *Hänsel und Gretel*
  - GRIEG: Second *Peer Gynt* Suite
  - DEBUSSY: *Prélude à "L'Après-midi d'un faune"*
  - MENDELSSOHN: *Scherzo and Nocturne* from *A Midsummer Night's Dream*
  - CHABRIER: *España*
- [NYT]

**Week of 25 May 1941:**

- 05-25-41** **NBC String Symphony** Frank Black conductor: WEA, 2-  
Sunday 2:30 P.M.
- CHERNIAVSKY: Sinfonietta for Strings and Piano
- 05-27-41** **Festival of the International Society for Contemporary**  
Tuesday **Music**; Frank Black conducting; WJZ 10-10:45 P.M.
- NAGINSKI: Sinfonietta for Chamber Orchestra
  - DIAMOND: Music for Double-String Orchestra, Brass and Tympany
- 05-31-41** **NBC Symphony** Edwin McArthur, conducting; Mischa  
Saturday Mischakoff is the violin soloist: WJZ, 9:30-10:30 P.M.
- HANDEL: *Water Music*
  - BEETHOVEN: Concerto for Violin and Orchestra
- [NYT]

**Week of 1 June 1941:**

- 06-01-41** **String Symphony** Frank Black, conductor: WEA, 2 P.M.  
Sunday
- SEMMLER: Serenade for Strings
  - SIBELIUS: *Rakastava* (Der Liebende)
- 06-07-41** **NBC Symphony Orchestra**; Charles O'Connell, conductor:  
Saturday WJZ, 9:30 P.M.
- BEETHOVEN: Symphony no. 8
  - TCHAIKOVSKY: *Nutcracker* Suite
  - BERLIOZ: *Rákóczy* March from *La Damnation de Faust*
- [NYT]

**Week of 8 June 1941:**

- 06-08-41** NBC String Symphony; Frank Black, conductor: WEA, 2  
Sunday P.M.  
• VON BONHARD: Concert for Strings  
• WEINGARTNER: Serenade Suite
- 06-13-41** Concert Orchestra: Frank Black, conductor: Lucille Manners  
Friday and Ross Graham, soloists: WEA, 8 P.M. (*Cities Service Show*)
- 06-14-41** NBC Summer Symphony Charles O'Connell, conductor:  
Saturday WJZ, 9:30 P.M.  
• BACH: Choral Prelude and Fugue  
• SCHUBERT: Symphony no. 8  
• WAGNER: Overture to *Der fliegende Holländer*  
• SIBELIUS: *Valse triste*  
• SIBELIUS: *Finlandia*  
[NYT]

**Week of 15 June 1941:**

- 06-15-41** NBC String Symphony: Frank Black, conductor: WEA, 2  
Sunday P.M.  
• ARENSKY: *Variations on a Theme of Tchaikovsky*  
• MOZART: *Eine kleine Nachtmusik*, K. 525  
String Orchestra: Macklin Marrow, conductor: WJZ, 5:30 P.M.  
• TCHAIKOVSKY: *None But the Lonely Heart*  
• PIERNE: Serenade  
• TRADITIONAL: *Deep River*  
• J. STRAUSS: *Vienna Life Waltz*  
• OFFENBACH: *Barcarolle* from *Tales of Hoffmann*  
• MOSKOWSKI: *Spanish Dance*  
• MENDELSSOHN: *Wings of Song*  
• J. STRAUSS: *Voices of Spring*
- 06-17-41** New American Music: Frank Black, conductor: WJZ, 10  
Tuesday P.M.  
• ZAZMAR: Two Movements for Orchestra  
• LEWIS: Two Preludes on Southern Folk Hymn Tunes  
• BRADLEY: *Columbus Circle Suite*  
7 A.M.  
High Noon  
After Noon
- 06-21-41** NBC Summer Symphony: Dean Dixon, guest conductor: WJZ,  
Saturday 9:30 P.M.  
• BRAHMS: *Academic Festival Overture*  
• PROKOFIEV: "Classical" Symphony  
• PIERNE: *March of the Little Fauns*  
• SAINT-SAËNS: *Danse macabre*  
• TCHAIKOVSKY: *Romeo and Juliet Fantasy-Overture*  
[NYT]

**Week of 22 June 1941:**

- 06-22-41** NBC String Symphony Frank Black, conductor: WEA, 2  
Sunday P.M.  
• BEETHOVEN: Sonata, op. 21, no. 3 (arr. Black)
- 06-27-41** Concert Orchestra, Frank Black, conductor: Lucille  
Friday Manners, soprano, and Ross Graham, baritone: WEA, 8 P.M.  
(*Cities Service Show*)

- 06-28-41** **NBC Summer Symphony** Dean Dixon, conducts: WJZ, 9:30–10:30 P.M.  
 Saturday  
 • WEBER: Overture to *Oberon*  
 • HAYDN: Symphony no. 88 in G Major  
 • BACH: *Arioso*  
 • DELLO JOIO: *Sinfonietta*  
 [NYT]

**Week of 29 June 1941:**

- 06-29-41** **NBC String Symphony** Frank Black, conductor: WEA, 2 P.M.  
 Sunday  
 • KAUN: *Drei Bagatellen*  
 • TRUNK: *Eine kleine Serenade*  
**07-05-41** **NBC Summer Symphony:** Lorin Maazel, 11-year-old conductor, making two guest appearances. Frank Black conducts the opening selection: WJZ, 9:30–10:30 P.M.  
 Saturday  
 • MENDELSSOHN: Symphony no. 4 (“Italian”)  
 • NEWLIN: *Cradle Song*  
 • WAGNER: Overture to *Rienzi*  
 [NYT]

**Week of 6 July 1941:**

- 07-10-41** [Concerto Series: Sam Antek, violinist, with the  
 Thursday WQXR Orchestra conducted by Eddy Brown: WQXR, 7 P.M.]  
**07-12-41** **NBC Summer Symphony:** 11-year-old Lorin Maazel makes his  
 Saturday second appearance as guest conductor: WJZ, 9:30–10:30 P.M.  
 • BEETHOVEN: Overture to *Egmont*  
 • MOZART: Symphony no. 40, K. 550  
 • TCHAIKOVSKY: *Nutcracker Suite*  
 [NYT]

**Week of 13 July 1941:**

- 07-18-41** **Concert Orchestra**, Frank Black, conductor: Lucille Manners  
 Friday and Ross Graham are soloists: WEA, 8 P.M.  
**07-19-41** **NBC Summer Symphony** Hans Kindler, guest conductor:  
 Saturday WJZ, 10–11 P.M.  
 • CORELLI: Suite  
 • DVOŘÁK: Symphony no. 9 (“New World”)  
 • SRIABIN: *Two Etudes*  
 [NYT]

**Week of 20 July 1941:**

- 06-26-41** **NBC Summer Symphony:** Hans Kindler’s second appearance  
 Saturday as guest conductor: WJZ, 9:30–10:30 P.M.  
 • FRESCOBALDI: Toccata  
 • GLUCK-MOTTI: Suite  
 • ENESCO: *Romanian Rhapsody* no. 2  
 • SCHUBERT: Entr’acte Music from *Rosamunde*  
 • RIMSKY-KORSAKOV: *Polonaise* from *Christmas Eve*  
 [NYT]

**Week of 27 July 1941:**

- 07-29-41** **For America We Sing:** Helen Jepson, Metropolitan Opera soprano, and Frank Parker, tenor, are guest soloists: Frank Black conducts the 44-piece orchestra and chorus. The program is dedicated to the Defense Savings and Bond Campaign: WJZ, 8:30 P.M.
- Medley of Southern Songs (arr.)
  - MOLLOV: *Just a Song at Twilight*
  - HALL: *Cowboy Serenade*
  - FOSTER: *Beautiful Dreamer*
  - SOUSA: *Royal Legion March*
  - CAREY: *America*
- 08-02-41** **NBC Summer Symphony:** Désiré Defauw is guest conductor: WJZ, 9:30-10:30 P.M.
- GLAZUNOV: *Stenka Razin* Symphonic Poem
  - TCHAIKOVSKY: *Hamlet* Fantasy-Overture
  - BORODIN: *On the Steppes of Central Asia*
  - STRAVINSKY: *Firebird* Suite
- [NYT]

**Week of 3 August 1941:**

- 08-04-41** **Margaret Speaks**, soprano, and the concert orchestra conducted by Alfred Wallenstein: WEAf, 8:30 P.M.
- 08-09-41** **NBC Summer Symphony** conducted by Désiré Defauw: WJZ, 9:30-10:30 P.M.
- HAYDN: Symphony no. 104 ("London")
  - FRANCK: *Psyché*
  - J. STRAUSS: Overture to *Die Fledermaus*
  - CHABRIER: *Fête Polonaise* from *Le Roi malgré lui*
- [NYT]

**Week of 10 August 1941:**

- 08-10-41** **Desi Halban**, soprano, and Mauricette Melbourne, concert whistler, with the NBC Concert Orchestra under H. Leopold Spitalny: WEAf, 12 M.
- DOPPLER: Overture to *Ilka*
  - FLOTOW: *Last Rose of Summer*
  - GRIEG: *I o Spring*
  - GRIEG: *Norwegian Dance*
  - SAINT-SAËNS: *Rose and the Nightingale*
  - DELLA ACQUA: *Villanelle*
  - VERDI: Canzone from *Un ballo in maschera*
  - TCHAIKOVSKY: Melody for String Orchestra
  - GLIÈRE: *Russian Sailors Dance* from *The Red Poppy*
- 08-11-41** **Margaret Speaks** is soprano soloist with Alfred Wallenstein's Orchestra: WEAf, 8:30 P.M. (*Voice of Firestone*)
- 08-16-41** **NBC Summer Symphony** conducted by Edwin McArthur; Jacques Abram, piano soloist: WJZ, 9:30-10:30 P.M.
- LALA: Overture to *Le Roi d'Ys*
  - RACHMANINOV: Piano Concerto No 2
  - BORODIN: *Polovtsian Dances* from *Prince Igor*
- [NYT]

**Week of 17 August 1941:**

- 08-17-41** NBC Concert Orchestra, H. Leopold Spitalny, conductor;  
 Sunday Emma Otero, soprano: WEA, 12 M.
- 08-22-41** Concert Orchestra, Frank Black, conductor; Lucille Manners and  
 Friday Ross Graham, soloists: WEA, 8 P.M. (*Cities Service Show*)
- 08-23-41** NBC Summer Symphony Edwin McArthur, conductor: WJZ,  
 Saturday 9:30-10:30 P.M.
- BACH: Chorale: *Jesu, Joy of Man's Desiring*
  - HAYDN: Symphony no. 100 ("Military")
  - WAGNER: Selections from *Die Meistersinger*  
*Waldweben* from *Siegfried*  
*Overture to Der fliegende Holländer*

[NYT]

**Week of 24 August 1941:**

- 08-24-41** Emma Otero, soprano, with the NBC Concert Orchestra, H.  
 Sunday Leopold Spitalny directing: WEA, 12 M.-12:30 P.M.
- 08-26-41** John Charles Thomas, baritone soloist on this "For America We  
 Tuesday Sing" program, performs with the orchestra directed by Frank Black  
 for the sale of United States Treasury defense bonds: WJZ, 8:30  
 P.M.
- OWENS: *Hi, Neighbor*
  - NALOTTE: *The Open Road*
  - ROBERT MACGIMSEY: *To My Mother*
  - SOUSA: *King Cotton March*
  - GUION: *All Day on the Prairie*
  - MISSUD: *Our Bugler March*
  - *The Lord's Prayer* (arr.)
  - SULLIVAN: *Onward, Christian Soldiers*
- 08-29-41** Concert Orchestra, Frank Black conducting; Lucille  
 Friday Manners, Soprano, and Ross Graham, baritone and a choir assist:  
 WEA, 8 P.M. (*Cities Service Show*)
- 08-30-41** Harvey Shapiro, cellist, member of the NBC Symphony in  
 Saturday recital: WEA, at 5:30 P.M.
- CAMPAGNOLI: *Romanze*
  - SAMMARINI: *Vivace*
  - LALO: *Intermezzo*
- NBC Summer Symphony: Laszlo Halasz, musical director of  
 the St. Louis Grand Opera Association, is guest conductor: WJZ,  
 9:30-10:30 P.M.
- GLUCK: *Don Juan* Ballet Scenes
  - MAHLER: *Adagietto* from Symphony no. 5
  - WEBER: *Concertino* for Clarinet and Orchestra

[NYT]

**Week of 31 August 1941:**

- 08-31-41** NBC String Symphony Frank Black directing, returns to  
 Sunday the air today: WEA, 4 P.M.
- MENDELSSOHN: Quartet in D Major, op. 44, no. 1 (arr. Black)
- 09-01-41** Vivian della Chiesa, soprano, with the Concert  
 Monday Orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M.  
 (*Voice of Firestone*).

- 09-06-41** **Summer Symphony** conducted by Roy Shield, director of music for the NBC central division, with Edward Vito as harp soloist: Saturday  
WJZ, 9:30-10:30 P.M.  
• TCHAIKOVSKY: *Sleeping Beauty* Suite  
• PIERNÉ: *Concertstücke* for Harp and Orchestra  
• SIBELIUS: *En Saga*  
• SHIELD: *Gloucester*  
[NYT]

**Week of 7 September 1941:**

- 09-07-41** **Concert Orchestra**, with Emma Otero, soprano, H. Leopold Spitalny conducts: WEAf, 12 M.-12:30 P.M.  
Sunday  
Frank Black conducts the NBC String Symphony: WEAf, 4 P.M.  
• DVOŘÁK: *Serenade Suite*, op. 22
- 09-08-41** **Margaret Speaks**, soprano, returns as soloist of this concert Monday  
conducted by Alfred Wallenstein: WEAf, 8:30 P.M. (*Voice of Firestone*).
- 09-09-41** **"For America We Sing,"** Margaret Speaks and Felix Knight Tuesday  
perform with an orchestra and chorus: WJZ, 8:30 P.M.
- 09-13-41** **Summer Symphony** conducted by Roy Shield: WJZ, 9:30- Saturday  
10:30 P.M.  
• DOHNÁNYI: *Suite in F-sharp Minor*  
• LISZT: *First Hungarian Rhapsody*  
• SIBELIUS: *Swan of Tuonela*  
• SIBELIUS: *Lemminkäinen's Return*  
[NYT]

**Week of 14 September 1941:**

- 09-14-41** **Emma Otero**, Cuban soprano, with the NBC Concert Orchestra, Sunday  
conducted by H. Leopold Spitalny: WEAf, 12:30 P.M.  
**String Symphony** conducted by Frank Black: WEAf, 4 P.M.  
• BACH: *Wir glauben all' an einen Gott, Schöpfer* (arr. Black)  
• BEETHOVEN: *Piano Sonata, Opus 10, no. 1* (arr. Black)  
• MOSKOWSKI: *Scherzino* (arr. Black)
- 09-15-41** **Variety Concert:** James Melton, tenor, and Francia White, Monday  
soprano, with the Symphonic Orchestra directed by Donald Voorhees: WEAf, 8 P.M.  
Margaret Speaks is soprano soloist with the Symphony Orchestra conducted by Alfred Wallenstein: WEAf, 8:30 P.M.
- 09-19-41** **Lucille Manners**, soprano, and Ross Graham, baritone, with a concert orchestra: WEAf, 8 P.M. (*Cities Service Show*)
- 09-20-41** **NBC Summer Symphony** conducted by Fritz Kitzinger: WJZ, Saturday  
9:30-10:30 P.M.  
• WEBER: *Overture to Der Freischütz*  
• BEETHOVEN: *Symphony no. 2*  
• OFFENBACH-BYRNS: *Robinson Crusoe*  
[NYT]



**Week of 21 September 1941:**

- 09-21-41** NBC String Symphony conducted by Frank Black: WEA, 4 P.M.  
 Sunday
- MENDELSSOHN: Quartet no. 4, E Minor, op. 44, no. 2 (arr. Black)
  - MENDELSSOHN: *Andante* from "Song Without Words," op. 102, no. 6 (arr. Black)
- 09-23-41** Primrose Quartet, in a recorded concert: WNYC, 7-8 P.M.  
 Tuesday
- SCHUMANN: Quintet in E-flat Major
  - PAGANINI: *Caprice* no. 24
  - SMETANA: Quartet, *From My Life*
- 09-26-41** Variety Music; Lucille Manners, Soprano; Ross Graham, baritone, and a concert orchestra directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday
- 09-27-41** NBC Summer Symphony conducted by Fritz Kitzinger: WJZ, 9:30-10:30 P.M.  
 Saturday
- CORNELIUS: Overture to *Barber of Bagdad*
  - SCHUBERT: Symphony no. 3
  - SMETANA: *From Bohemia's Groves and Meadows*
  - J. STRAUSS: *Emperor Waltzes*
- [NYT]

**Week of 28 September 1941:**

- 09-28-41** Emma Otero is soprano soloist with the NBC Concert Orchestra conducted by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday
- NBC String Symphony conducted by Frank Black: WEA, 4 P.M.
- BACH-KAUN: Chorale Prelude, *Erbarm' dich mein, O Herr Gott*
  - MOZART-BLACK: Sonata no. 4
  - SIBELIUS: *Rakastava*, op. 14
- 09-29-41** Margaret Speaks is soprano soloist with Alfred Wallenstein's Symphony: WEA, 8:30 P.M. (*Voice of Firestone*).  
 Monday
- 10-04-41** Frank Black presents a new classical series: WJZ, 9:30-10 P.M.  
 Saturday
- VICTOR HERBERT: Cello Concerto  
 (with Frank Miller, cellist)

**Week of 5 October 1941:**

- 10-05-41** Emma Otero is soprano soloist with the concert orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday
- 10-06-41** Margaret Speaks is soprano soloist with Alfred Wallenstein's Symphony: WEA, 8:30 P.M. (*Voice of Firestone*).  
 Monday
- "For America We Sing": Mable Lushany, Shickasaw Indian Princess, is soprano soloists on this defense bond and stamp program; others include Elizabeth Lennox, contralto; Frank Munn, tenor, and a concert orchestra directed by Frank Black: WJZ, 9:30 P.M.
- 10-07-41** NBC Symphony Orchestra, with Dmitri Mitropoulos conducting, opens the fifth season of broadcasting: WJZ, 9:30-10:30 P.M.  
 Tuesday
- HAYDN: Symphony no. 80
  - BEETHOVEN: Symphony no. 4
- [NYT]

**Week of 12 October 1941**

- 10-12-41** Emma Otero, soprano, sings with the NBC Concert Orchestra:  
 Sunday WEA, 12:30 P.M.
- 10-14-41** NBC Symphony conducted by Dimitri Mitropoulos: WJZ, 9:30–  
 Tuesday 10:30 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 • CHAUSSON: Symphony in B-flat Major  
 • BACH: Toccata, Adagio and Fugue in C Major, BWV 564 (arr.  
 Wiener)
- 10-17-41** Music Appreciation Hour, directed by Walter Damrosch,  
 Friday opens its fourteenth consecutive season: WJZ, 2–3 P.M.
- 10-18-41** Desi Halban, Viennese soprano, with the concert orchestra  
 Saturday directed by Joseph Stopak: WEA, 5:45 P.M.  
 [NYT and NYPL]

**Week of 19 October 1941:**

- 10-20-41** For America We Sing: Abbie Mitchell, soprano, and Norman  
 Monday Cordon, baritone, are soloists on this United States Treasury  
 program, with an orchestra and chorus: WJZ, 9:30 P.M.
- 10-21-41** NBC Symphony Series continues under the baton of Efrem  
 Tuesday Kurtz: WJZ, 9:30 P.M.  
 • LALO: Overture to *Le Roi d'Ys*  
 • SCHUMANN: Symphony no. 4  
 • BRUCKNER: *Scherzo* from Symphony no. 9  
 • TCHAIKOVSKY: Suite no. 3 in G Major, Theme and Variations
- 10-24-41** Music Appreciation Hour, conducted by Walter Damrosch:  
 Friday WJZ, 2 P.M.
- 10-25-41** Desi Halban, soprano, with the concert orchestra conducted by  
 Saturday Josef Stopak: WEA, 5:15 P.M.  
 [NYT and NYPL]

**Week of 26 October 1941:**

- 10-26-41** Emma Otero, soprano, sings with the H. Leopold Spitalny  
 Sunday Concert Orchestra: WEA, 12:30 P.M.
- 10-27-41** Variety Concert, with James Melton, tenor: Francia White,  
 Monday soprano; chorus and orchestra: WEA, 8 P.M. (*Voice of Firestone*)  
 For America We Sing: Hildegard and Walter Cassell, soloists,  
 and a concert orchestra and chorus directed by Frank Black for this  
 United States Treasury Department program, salute Navy Day:  
 WJZ, 9:30 P.M.
- 10-28-41** NBC Symphony: Efrem Kurtz conducts a program of Russian  
 Tuesday music: WJZ, 9:30–10:30 P.M.  
 • GLINKA: Overture to *Ruslan and Ludmilla*  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")
- 10-31-41** Music Appreciation Hour, Walter Damrosch is the conductor:  
 Friday WJZ, 2–3.  
 Lucille Manners, soprano, and Ross Graham, baritone, with  
 Frank Black and a concert orchestra: WEA, 8 P.M. (*Cities Service*  
*Show*)
- 11-01-41** Desi Halban, soprano, with an orchestra conducted by Joseph  
 Saturday Stopak: WEA, 5:45 P.M.  
 [NYT]

**Week of 2 November 1941:**

- 11-03-41** **Richard Crooks**, tenor, with the Symphony Orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday  
**For America We Sing:** Dorothy Maynor, soprano; Jan Peerce, tenor, and chorus and orchestra directed by Frank Black, broadcast by the U.S. Treasury Bond Campaign: WJZ, 9:30 P.M.
- 11-04-41** **NBC Symphony Orchestra**, conducted by Leopold Stokowski:  
Tuesday  
WJZ, 9:30-10:30 P.M.  
• BACH: Prelude in E-flat Minor (arr. Stokowski)  
• PHILIP WARNER: *Sinfonietta*  
• BRAHMS: Symphony no. 3
- 11-07-41** **Music Appreciation Hour**, directed by Walter Damrosch,  
Friday  
illustrates Animals in Music for Part I and plays an all-Handel program for Part II: WJZ, 2-3 P.M.  
[NYT and NYPL]

**Week of 9 November 1941:**

- 11-09-41** (The Primrose Quartet plays at Frick Mansion: WNYC, 3-4 P.M.)  
• HAYDN: Quartet, E-flat Major, op. 64  
• MOZART: Quartet, A Major  
• BEETHOVEN: Quartet, F Major, op. 59, no. 1)
- 11-10-41** **Richard Crooks**, tenor, with Alfred Wallenstein and the  
Monday  
symphony orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)
- 11-11-41** **NBC Symphony Orchestra**, conducted by Leopold Stokowski  
Tuesday  
and assisted by the Westminster Choir and soloists,: WJZ, 9:30-10:00 P.M.  
• BEETHOVEN: Symphony no. 9  
(first three movements for house audience only)  
(with Anne Brown, soprano; Winifred Heidt, contralto;  
William Home, tenor, and Lawrence Whisonant, bass)
- 11-14-41** **Music Appreciation Hour**, Walter Damrosch is the conductor:  
Friday  
WJZ, 2-3.  
**Frank Black** conducts the concert orchestra and vocal ensemble:  
Lucille Manners, soprano, and Ross Graham, baritone, are soloists:  
WEA, 8 P.M. (*Cities Service Show*)  
[NYT and NYPL]

**Week of 16 November 1941:**

- 11-17-41** **Richard Crooks**, tenor, sings with Alfred Wallenstein and the  
Monday  
symphony orchestra: WEA, 8 P.M. (*Voice of Firestone*)
- 11-18-41** **NBC Symphony** in the third concert conducted by Leopold  
Tuesday  
Stokowski: WJZ, 9:30-10:30 P.M.  
• PROKOFIEV: Three excerpts from *Love for Three Oranges*:  
a. *Infernal Scene*  
b. *The Prince and the Princess*  
c. *March*  
• ROBERT KELLY: Prelude: *Impressions of the Mountains* from  
*Adirondack Suite* (world première)  
• BRAHMS: Symphony no. 4

- 11-21-41** **New York Schools Children's Concert;** Leopold Stokowski  
 Friday conducting: WJZ, 1:15-2 P.M.  
 • BIZET: Selections from *Carmen*  
 • MOZART: Concerto for Oboe, Clarinet, Bassoon, Horn and  
 Orchestra (Part), K. A9  
 • TCHAIKOVSKY: *Scherzo* from Symphony no. 4  
 • Songs by the Children (Selected)  
 • MUSSORGSKY: *Ballet of Unhatched Chicks* from *Pictures at an  
 Exhibition*  
 • RIMSKY-KORSAKOV: *Flight of the Bumble Bee*  
 • TCHAIKOVSKY: *Sugar Plum Fairy*  
 • PROKOFIEV: *Love For Three Oranges* (March)  
**Variety Music:** Lucille Manners, soprano; Ross Graham,  
 baritone, and a concert orchestra and ensemble directed by Frank  
 Black: WEAf, 8 P.M. (*Cities Service Show*)  
 [NYT and NYPL]

**Week of 23 November 1941:**

- 11-23-41** **(Emanuel Vardi,** violist of the NBC Symphony with  
 Sunday the NYA Orchestra conducted by Dean Dixon: WNYC, 5 :30 P.M.  
 • BEETHOVEN: *Coriolan* Overture  
 • ROLLA: Viola Concerto  
 • MOZART: Symphony no. 40, K. 550)
- 11-24-41** **Richard Crooks,** tenor, sings with the Symphony Orchestra  
 Monday conducted by Alfred Wallenstein: WEAf, 8:30 P.M. (*Voice of  
 Firestone*)  
**For America We Sing:** Margaret Daum, Soprano, and Thomas  
 L. Thomas, Baritone, with the Concert Orchestra and Chorus  
 directed by Frank Black, a Defense Savings Bond Campaign  
 Program; WJZ, 9:30 P.M.
- 11-25-41** **NBC Symphony Orchestra,** conducted by Leopold Stokowski  
 Tuesday at the Cosmopolitan Opera House: WJZ, 9:30-10:30 P.M.  
 • BACH: *Arioso*, from Harpsichord Concerto in F Minor (BWV  
 1056; arr. Stokowski)  
 • TCHAIKOVSKY: Symphony no. 4  
 • HEUFRECHT: *Two Fantastic Marches:*  
 "Cripples on Parade"  
 "Holiday"
- 11-26-41** **Melody Hour;** Conrad Thibault, baritone; Vivian della Chiesa,  
 Wednesday soprano; Frank Black and orchestra and a mixed chorus: WJZ, 10  
 P.M.
- 11-28-41** **Music Appreciation Hour,** conducted by Walter Damrosch,  
 Friday features toys in music: WJZ, 2-3 P.M.
- 11-29-41** **Music of Mozart;** Mischa Mischakoff, violinist, and Carleton  
 Saturday Cooley, violist, with Frank Black and the NBC Concert Orchestra:  
 WJZ, 9:30 P.M.  
 • MOZART: Sinfonia Concertante, K. 364  
 [NYT]

**Week of 30 November 1941:**

- 11-30-41** **New Friends of Music**, at Town Hall, presents the Kolisch Quartet, the Galimir Quartet and Raya Garbousova, cellist: WJZ, Sunday 6:05 P.M.
- MOZART: Quartet in B-flat Major
  - MENDELSSOHN: Sonata for Piano and Cello in B-flat Major
  - MENDELSSOHN: Octet for Strings in E-flat Major
- 12-01-41** **Richard Crooks** is tenor soloist with Alfred Wallenstein and Monday Symphony Orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)
- 12-02-41** **Juan José Castro**, conductor from Argentina, in the first of three Tuesday concerts with the NBC Symphony Orchestra: WJZ, 9:30-10:30 P.M.
- BEETHOVEN: *Coriolan* Overture
  - BACH: Three Chorales
  - FRANCK: Symphony in D Minor
- 12-05-41** **Music Appreciation Hour**, conducted by Walter Damrosch: Friday WJZ, 2-3 P.M.
- 12-06-41** **NBC Symphony Orchestra**, conducted by Toscanini in a Saturday special United States Treasury concert; Secretary Henry Morgenthau Jr. is a speaker; Deems Taylor is commentator: WJZ, 9:30 P.M.
- BEETHOVEN: Septet
  - WAGNER: *Good Friday Spell* from *Parsifal*
  - J. STRAUSS: *On the Beautiful Blue Danube* Waltz
  - *Star Spangled Banner*
- [NYT and Key]

**Week of 7 December 1941:**

- 12-08-41** **Richard Crooks**, tenor, and Alfred Wallenstein conducting the Monday symphony orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)
- Melodies** by Evelyn Ames, the lullaby lady: Reinhold Schmid, baritone; William Miller, tenor, and a chorus and orchestra directed by Percy Faith: WEA, 10 P.M.
- 12-09-41** **NBC Symphony** conducted by Juan José Castro of Argentina: Tuesday WJZ, 9:30-10:30 P.M.
- PIERRE VAN MALDERO: Symphony in B-flat Major, op. 4, no. 3
  - WAGENAAR: *Sinfonietta*
- 12-12-41** **Music Appreciation Hour**, conducted by Walter Damrosch: Friday WJZ, 2-3 P.M.
- (**Desi Halban**, Viennese soprano, with Paul Laval and orchestra: WEA, 6:30 P.M.)
- Lucille Manners**, soprano, and Ross Graham, baritone: Frank Black and the concert orchestra: WEA, 8 P.M. (*Cities Service Show*)
- 12-13-41** **NBC Symphony Orchestra**, conducted by Toscanini for the Saturday second United States Treasury concert; Deems Taylor is the commentator: WJZ, 9:30-10:30 P.M.
- BARBER: Adagio for Strings
  - SMETANA: *The Moldau*
  - DVORÁK: Symphony no. 9 ("New World")
- [NYT and Key]

**Week of 14 December 1941:**

- 12-14-41** **Emma Otero**, Brazilian soprano, with the Concert Orchestra Sunday directed by H. Leopold Spitalny: WEA, 12:30 P.M.

- 12-15-41** **Margaret Speaks** is soprano soloist with Alfred Wallenstein and the Symphony Orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**12-16-41** **NBC Symphony:** Juan José Castro, conductor: WJZ, 9:30-10:30 P.M.  
 Tuesday
- GINASTERA: Ballet Suite: *Panandi* (world première)
  - GLINKA: *Kamarinskaya*
  - CASTRO: *Symphony of the Fields*
  - MENDELSSOHN: Symphony no. 4 ("Italian")
- 12-19-41** **Music Appreciation Hour** of the NBC conducted by Walter Damrosch: WJZ, 2-3 P.M.  
 Friday  
 [NYT]

**Week of 21 December 1941:**

- 12-22-41** **Richard Crooks**, tenor, sings with Alfred Wallenstein and the Symphony Orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**12-23-41** **NBC Symphony** directed by Sir Ernest MacMillan, composer-conductor of Toronto: WJZ, 9:30-10:30 P.M.  
 Tuesday
- HUMPERDINCK: Overture to *Hänsel und Gretel*
  - SCHUBERT: Symphony no. 9
- [NYT]

**Week of 28 December 1941:**

- 12-29-41** **Richard Crooks**, tenor, sings with the Symphony Orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**12-30-41** **NBC Symphony** in the second concert directed by Sir Ernest MacMillan: WJZ, 9:30-10:30 P.M.  
 Tuesday
- BACH: Chorale Prelude, *In Thee Is Joy* (arr. MacMillan)
  - TCHAIKOVSKY: Symphony no. 5
- [NYT]

**Week of 4 January 1942:**

- 01-04-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday  
**01-05-42** **Richard Crooks**, tenor, with Alfred Wallenstein, conductor, and orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**01-06-42** **NBC Symphony Orchestra**, conducted by George Szell: WJZ, 9:30-10:30 P.M.  
 Tuesday
- No program given.
- 01-09-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT]

**Week of 11 January 1942:**

- 01-12-42** **Richard Crooks**, tenor, with Wilfred Pelletier conductor, and orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**01-13-42** **The NBC Symphony** conducted by George Szell: WJZ, 9:30-10:30 P.M.  
 Tuesday
- WEBER: Overture to *Oberon*
  - HAYDN: Symphony no. 92 ("Oxford")
  - SMETANA: Symphonic Poem: *Wallenstein's Camp*

- 01-14-42** **Melodies**, by Conrad Thibault, baritone; Vivian della Chiesa, soprano; Frank Black and orchestra and a mixed chorus: WJZ, 10 P.M.  
**Wednesday**
- 01-16-42** **Music Appreciation Hour**; Walter Damrosch illustrates the wind instruments and the overture: WJZ, 2-3 P.M.  
**Friday**  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 18 January 1942:**

- 01-19-42** **Alfred Wallenstein** conducts the orchestra; Margaret Speaks, soprano: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Monday**
- 01-20-42** **The NBC Symphony** conducted by Dean Dixon: WJZ, 9:30-10:30 P.M.  
**Tuesday**  
 • WEBER: Overture to *Euryanthe*  
 • RICHARD ARNELL: Excerpts from *The Land*  
 • PROKOFIEV: "Classical" Symphony  
 • ENESCO: *Romanian Rhapsody* no. 1
- 01-23-42** **Music Appreciation Hour of NBC**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
**Friday**  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 01-24-42** **Arturo Toscanini** conducts the NBC Symphony on behalf of the United States Defense Savings Bond campaign: WJZ, 9-10 P.M.  
**Saturday**  
 • MENDELSSOHN: Overture to *A Midsummer Night's Dream*  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • BARBER: First Essay for Orchestra  
 • VERDI: Overture to *I vespri siciliani*  
*Star Spangled Banner*  
 [NYT and Key]

**Week of 25 January 1942:**

- 01-25-42** **Emma Otero**, soprano; William Primrose, violist, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
**Sunday**
- 01-26-42** **Margaret Speaks**, soprano, with Alfred Wallenstein conductor, and orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Monday**  
**Vocal Melodies**: William Miller, tenor; Reinhold Schmidt, bass; the Lullaby-Lady—Evelyn Ames, and a chorus and orchestra directed by Percy Faith: WEA, 10 P.M.
- 01-27-42** **The NBC Symphony** conducted by Dean Dixon: WJZ, 9:30-10:30 P.M.  
**Tuesday**  
 • PAUL CRESTON: *Pastorale* and *Tarantella*  
 • SIBELIUS: Symphony no. 2
- 01-30-42** **Musical Variety**, featuring Lucille Manners, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**Friday**  
 [NYT]

**Week of 1 February 1942:**

- 02-01-42** **Emma Otero**, Cuban soprano, sings with the Concert Orchestra: WEA, 12:30 P.M.  
**Sunday**

- 02-02-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**02-03-42** **NBC Symphony** in an all-American program conducted by Frank Black: WJZ, 9:30-10:30 P.M.  
 Tuesday
- COOLEY: *Caponsacchi*
  - SHULMAN: *Variations for Viola and Orchestra*  
 (with Emanuel Vardi, soloist)
  - SPIALEK: *Sinfonietta*
- 02-06-42** **Music Appreciation Hour**: Walter Damrosch illustrates the brass instruments and the symphony: WJZ, 2-3 P.M.  
 Friday  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT and NYPL]

**Week of 8 February 1942:**

- 02-08-42** **Emma Otero**, soprano, sings with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday  
**02-09-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**02-10-42** **Frank Black** in his second guest appearance with the NBC Symphony: WJZ, 9:30-10:30 P.M.  
 Tuesday
- GLAZUNOV: *Carnival Overture*
  - MOZART: Symphony no. 28, K. 200
  - DEBUSSY: *Nuages* and *Fêtes*
  - SAINT-SAËNS: Introduction and *Rondo Capriccioso*
- 02-13-42** **Music Appreciation Hour**, conducted by Walter Damrosch: WJZ, 2-3 P.M.  
 Friday  
 [NYT and NYPL]

**Week of 15 February 1942:**

- 02-16-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**02-17-42** **NBC Symphony** conducted by Alfred Wallenstein; Oscar Levant is piano soloist: WJZ, 9:30-10:30 P.M.  
 Tuesday
- SPOHR: Symphony no. 2
  - LEVANT: Concerto for Piano and Orchestra (world première)
  - RAVEL: *La Valse*
- 02-20-42** **Music Appreciation Hour**: Walter Damrosch demonstrates the trombone and the tuba, and symphonic form: WJZ, 2-3 P.M.  
 Friday  
**Variety Show**, with Lucille Manners, soprano; Ross Graham, baritone; and a chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 22 February 1942:**

- 02-22-42** **Emma Otero**, Cuban soprano, sings with the Concert Orchestra: WEA, 12:30 P.M.  
 Sunday  
**02-23-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday



- 02-24-42** **NBC Symphony** directed by Alfred Wallenstein. Richard Hale is the narrator: WJZ, 9:30-10:30 P.M.  
 Tuesday
- HAYDN: Overture to *Armida*
  - BEETHOVEN: Symphony no. 8
  - WALTON: *Faade*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- 02-25-42** **Melodies**, presented by Conrad Thibault, baritone; Vivian della Chiesa, soprano; Frank Black and orchestra and a mixed chorus: WJZ, 9 P.M.  
 Wednesday
- 02-27-42** **Music Appreciation Hour:** Walter Damrosch illustrates various types of songs; soloists include Agnes Davis, soprano; Mary Frances Lehnerts, contralto, Malcom Hilty, tenor, and Alden Edkins, bass: WJZ, 2-3 P.M.  
 Friday
- Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 1 March 1942:**

- 03-02-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 03-03-42** **Fritz Reiner** conducts the NBC Symphony: WJZ, 9:30-10:30 P.M.  
 Tuesday
- BEETHOVEN: *Egmont* Overture
  - BEETHOVEN: Symphony no. 1
  - BERLIOZ: *Le Carnaval romain* Overture
  - REVUELTAS: *Janitzio*
  - RIEGGER: *New Dance*
- 03-04-42** **Melodies**, presented by Conrad Thibault, baritone; Vivian della Chiesa, soprano; Remo Bolognini, violinist; Frank Black and orchestra and a mixed chorus: WJZ, 9 P.M.  
 Wednesday
- 03-06-42** **Music Appreciation Hour:** Walter Damrosch directs; soloists include Frances Cassard, soprano; Viola Sylva, contralto, Malcom Hilty, tenor, Alden Edkins, bass, and Hugh Thompson, baritone: WJZ, 2-3 P.M.  
 Friday
- Variety Music**, featuring Lucille Manners, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 8 March 1942:**

- 03-09-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- Melodies:** A musical portrait of George Bernard Shaw is included in this concert directed by Percy Faith; William Miller and Reinhold Schmidt: WEA, 10 P.M.
- 03-10-42** **NBC Symphony** conducted by Fritz Reiner: WJZ, 9:30-10:30 P.M.  
 Tuesday
- ROSSINI: Overture to *Semiramide*
  - R. STRAUSS: *Don Quixote*
- 03-11-42** **American Melodies**, by Conrad Thibault, baritone; Vivian della Chiesa, soprano; Ramon Bolognini, violinist; Frank Black and orchestra and a mixed chorus: WJZ, 9 P.M.  
 Wednesday

- 03-13-42** **Music Appreciation Hour:** Walter Damrosch illustrates the  
Friday march and the works of Debussy: WJZ, 2-3 P.M.  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities  
Service Show*)
- 03-14-42** **NBC Symphony** conducted by Toscanini at Studio 8-H; another  
Saturday Treasury Concert: WJZ, 9-10 P.M.  
• THOMAS: Overture to *Mignon*  
• MENDELSSOHN: Symphony no. 4 ("Italian")  
• COPLAND: *El Salón México*  
• WAGNER: Prelude to *Die Meistersinger*  
[NYT and Key]

**Week of 15 March 1942:**

- 03-16-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 03-17-42** **NBC Symphony** conducted by Saul Caston: WJZ, 9:30-10:30  
Tuesday P.M.  
• BEETHOVEN: Symphony no. 7  
• BORODIN: *Polovtsian Dances* from *Prince Igor*
- 03-18-42** **American Melodies**, by Conrad Thibault, baritone; Vivian della  
Wednesday Chiesa, soprano; Frank Black and the orchestra and mixed chorus:  
WJZ, 9 P.M.
- 03-20-42** **Music Appreciation Hour:** Walter Damrosch illustrates  
Friday Drums and Cymbals, and The Symphonic Poem: WJZ, 2-3 P.M.  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
and orchestra conducted by Frank Black: WEA, 8 P.M.  
[NYT]

**Week of 22 March 1942:**

- 03-23-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 03-24-42** **NBC Symphony** conducted by Leopold Stokowski: WJZ, 9:30-  
Tuesday 10:30 P.M.  
• CARLETON COOLEY: *Promenade*  
• BEETHOVEN: Symphony no. 6 ("Pastoral")
- 03-25-42** **Melodies**, presented by Conrad Thibault, baritone; Vivian della  
Wednesday Chiesa, soprano; Frank Black and orchestra and a mixed chorus and  
Remo Bolognini, violinist: WJZ, 9 P.M.
- 03-27-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities  
Service Show*)  
[NYT]

**Week of 29 March 1942:**

- 03-29-42** **Emma Otero**, Cuban soprano, sings with the Concert Orchestra  
Sunday directed by H. Leopold Spitalny: WEA, 12:30 P.M.
- 03-30-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Musical Portrait** of Catherine II, Empress of Russia; with  
William Miller, tenor; Reinhold Schmidt, bass, and an orchestra and  
chorus directed by Percy Faith: WEA, 10 P.M.

- String Symphonette:** "A difficult piece by Paganini and a haunting melody from the pen of Stephen Foster are included in this concert." With Michel Piastro, violinist, and Joseph Schuster, cellist: WJZ, 10:30 P.M.
- 03-31-42 Tuesday** **NBC Symphony** conducted by Leopold Stokowski; the Collegiate Choir assists: WJZ, 9:30-10:30 P.M.
- BACH: St. Matthew Passion, Final Chorus
  - WAGNER: *Good Friday Spell* and music from Act III of *Parsifal*
  - RIMSKY-KORSAKOV: *Russian Easter Festival Overture*
- 04-01-42 Wednesday** **Melodies**, presented by Conrad Thibault, baritone; Vivian della Chiesa, soprano; Frank Black and orchestra and a mixed chorus and Ramon Bolognini, violinist: WJZ, 9 P.M.
- 04-03-42 Friday** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 04-04-42 Saturday** **NBC Symphony** conducted by Toscanini in a United States Treasury defense bond and stamp campaign concert: WJZ, 9-10 P.M.
- BACH: *Air* from Orchestral Suite no. 3, D Major
  - HAYDN: Symphony no. 101 ("Clock")
  - WAGNER: Prelude and *Good Friday Spell* from *Parsifal*
  - *Star Spangled Banner*
- [NYT and Key]

**Week of 5 April 1942:**

- 04-06-42 Monday** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04-07-42 Tuesday** **Uncle Sam in Music:** Percy Faith conducts the orchestra and chorus; with William Miller and Reinhold Schmidt: WEA, 10 P.M.
- 04-07-42 Tuesday** **NBC Symphony** conducted by Leopold Stokowski; with Frances Nash, pianist: WJZ, 9:30-10:30 P.M.
- BACH: Prelude on *Ein' feste Burg* (arr. Stokowski)
  - MACDOWELL: Concerto for Piano and Orchestra, D Minor
  - STRINGFIELD: *Negro Parade*
  - STRAVINSKY: *Firebird* Suite
- 04-08-42 Wednesday** **Melodies** by Conrad Thibault and Vivian della Chiesa, sung with Frank Black, the orchestra, a mixed chorus and Remo Bolognini, violinist: WJZ, 9 P.M.
- 04-10-42 Friday** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- [NYT]

**Week of 12 April 1942:**

- 04-13-42 Monday** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04-14-42 Tuesday** **NBC Symphony** conducted by Leopold Stokowski; the William Grant Still Chorus assists: WJZ, 9:30-10:30 P.M.
- STILL: *And They Lynched Him to a Tree*
  - MUSSORGSKY: Selections from *Boris Godunov*
- (Third Selection to be announced)

- 04-15-42** **Melodies** by Conrad Thibault and Vivian della Chiesa, sung with  
Wednesday Frank Black, the orchestra, a mixed chorus and Remo Bolognini,  
violinist: WJZ, 9 P.M.
- 04-17-42** **Music Appreciation Hour:** Walter Damrosch illustrates  
Friday percussion instruments and the Modern Suite: WJZ, 2-3 P.M.  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities  
Service Show*)  
[NYT]

**Week of 19 April 1942:**

- 04-20-42** **Richard Crooks**, tenor, with an orchestra directed by Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04-24-42** **Walter Damrosch** illustrates the Human Emotions in Music  
Friday and Modern American Composers during this Music Appreciation  
Hour: WJZ, 2-3 P.M.
- 04-25-42** **New Radio Opera: *Nightingale and the Rose***, commissioned by  
Saturday NBC. The composer is George Lessner and Frank Black is the  
conductor: WEA, 2-3 P.M.

Cast:

Nightingale	Vivian della Chiesa
Student	Felix Knight
Oak Tree	Earl Wrightson
Yellow Rose Tree	Felix Knight
Narrator	House Jameson

[NYT]

**Week of 26 April 1942:**

- 04-26-42** **Emma Otero**, soprano, with an orchestra directed by H. Leopold  
Sunday Spitalny: WEA, 12:30 P.M.
- 04-27-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)
- 04-28-42** **NBC Summer Symphony** under the direction of Francisco  
Tuesday Magnone: WJZ, 9:30-10:30 P.M.  
• ROSSINI: Overture to *Semiramide*  
• SEGALL: *First Brazilian Fantasy*  
*Sinfonia do Trabalho*  
*Gongada*
- 05-01-42** **Music Appreciation Hour:** Walter Damrosch directs a  
Friday Student Achievement Program to conclude the fourteenth  
consecutive season. Sondra Bianca, 11-year-old pianist, is the  
soloist; a New York City high school chorus is directed by Peter  
Wilhousky: WJZ, 2-3 P.M.  
**Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities  
Service Show*)  
[NYT]

**Week of 3 May 1942:**

- 05-04-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred  
Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)

**05-08-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday  
[NYT]

**Week of 10 May 1942:**

**05-11-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday  
**05-15-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday  
[NYT]

**Week of 17 May 1942:**

**05-18-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday  
**05-22-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday  
**05-23-42** NBC Summer Symphony conducted by Izler Solomon, WJZ, 9-9:45 P.M.  
Saturday  
• KAUDER: *Small Suite*  
• DVORÁK: Quintet with Double Bass, op. 77  
[NYT]

**Week of 24 May 1942:**

**05-25-42** **Richard Crooks**, tenor, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday  
**05-29-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday  
[NYT]

**Week of 31 May 1942:**

**05-31-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday  
**06-01-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday  
[NYT]

**Week of 7 June 1942:**

**06-07-42** **Recital Period** features Emanuel Vardi, violist, and Edward Vito, harpist: WJZ, 11:15 A.M.  
Sunday  
**06-08-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny. Mischa Mischakoff is the violinist: WEA, 12:30 P.M.  
Monday  
**06-12-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday

- 06-13-42** **NBC Summer Symphony** conducted by Frank Black: WJZ, 9-9:45 P.M.  
 Saturday • RACHMANINOV: *Tale of the Dead*  
*Symphonic Dances*  
 [NYT]

**Week of 14 June 1942:**

- 06-14-42** **Recital Period** features noted cellists of the Summer Symphony  
 Sunday Frank Miller, Milton Prinz and Alan Shulman: WJZ, 11:15 A.M.  
**06-15-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred  
 Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
**06-19-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**06-20-42** **NBC Summer Symphony** conducted by Frank Black; All-  
 Saturday American program: WJZ, 9-9:45 P.M.  
 • GOLD: *Pan-American* Symphony  
 • HANSON: Symphony no. 2  
 [NYT]

**Week of 21 June 1942:**

- 06-21-42** **Recital Period:** a joint concert by Emanuel Vardi, violist, and  
 Sunday Josef Gingold, violinist, of the Summer symphony: WJZ, 11:15 A.M.  
**Emma Otero**, coloratura soprano, with the orchestra directed by H. Leopold Spitalny. Mischa Mischakoff is the violinist: WEA, 12:30 P.M.  
**06-22-42** **Margaret Speaks**, soprano, with the symphony orchestra, Alfred  
 Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)  
**06-26-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**06-27-42** **NBC Summer Symphony** conducted by Frank Black: WJZ, 9-9:45 P.M.  
 Saturday Movements from Symphonies:  
 • BEETHOVEN: *Allegro con brio*  
 • DVORÁK: *Largo*  
 • MOZART: *Menuetto*  
 • TCHAIKOVSKY: *Andante Cantabile*  
 • MENDELSSOHN: *Salerello*  
 [NYT]

**Week of 28 June 1942:**

- 06-28-42** **Recital Period:** Sylvan Shulman, violin, Marius Vitetta, violin,  
 Sunday and Carlton Cooley, viola, three members of the Summer Symphony: WJZ, 11:15 A.M.  
**06-29-42** **Margaret Speaks**, soprano, with a Symphony Orchestra, Alfred  
 Monday Wallenstein conductor: WEA, 8:30 P.M. (*Voice of Firestone*)

**Week of 5 July 1942:**

- 07-05-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold  
 Sunday Spitalny: WEA, 12:30 P.M.

- 07-06-42** **Mary van Kirk**, contralto, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 07-10-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday

**Week of 12 July 1942:**

- 07-12-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- 07-13-42** **Vivian della Chiesa**, soprano, is guest soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 07-17-42** **Lucille Manners**, soprano, with Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday  
[NYT]

**Week of 19 July 1942:**

- 07-19-42** **Emma Otero**, soprano, with an orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- NBC Symphony** conducted by Toscanini: WEA, 4:15-6 P.M.  
• SHOSTAKOVICH: Symphony no. 7 (American premiere)  
• *Star Spangled Banner*
- 07-20-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 07-24-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday
- 07-25-42** **Summer Symphony** conducted by Lorin Maazel: WJZ, 9-9:45 P.M.  
Saturday
- SCHUBERT: Overture to *Rosamunde*  
• MENDELSSOHN: Incidental music from *A Midsummer Night's Dream*  
• ROSEN: *Vintage 1938*  
• WAGNER: Overture to *Rienzi*  
[NYT, Key and NYPL]

**Week of 26 July 1942:**

- 07-26-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- 07-27-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 07-30-42** **Earl Wrightson**, baritone; Joseph Stopak directing the orchestra: WJZ, 7:30 P.M.  
Thursday
- 07-31-42** **Irving Berlin Concert**, by Lucille Manners, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday

- 08-01-42** **Summer Symphony:** Edwin McArthur conducts and Frank Miller is the 'cello soloist: WJZ, 9-9:55 P.M.  
 Saturday
- WEBER: Overture to *Oberon*
  - SAINT-SAËNS: Cello Concerto
  - TCHAIKOVSKY: Symphony no. 4, movt. IV [NYT]

**Week of 2 August 1942:**

- 08-02-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday
- 08-03-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 08-07-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday
- 08-08-42** **NBC Summer Symphony** with Frances Nash, pianist; Edwin McArthur conducts: WJZ, 9-9:55 P.M.  
 Saturday
- DEBUSSY: *Fêtes*
  - GRIFFES: *The White Peacock*
  - MOZART: "Coronation" Piano Concerto no. 26, D Major, K. 537 [NYT]

**Week of 9 August 1942:**

- 08-09-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday
- 08-10-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 08-15-42** **NBC Summer Symphony** is under the baton of Edwin McArthur: WJZ, 9-9:55 P.M.  
 Saturday
- CADMAN: *American Suite* for Strings
  - SANDERS: *Little Symphony* G Major
  - WAGNER: Prelude and *Liebestod* from *Tristan und Isolde* [NYT]

**Week of 16 August 1942:**

- 08-17-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 08-21-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday
- 08-22-42** **NBC Summer Symphony:** Gregor Fittellberg directing: WJZ, 9-9:55 P.M.  
 Saturday
- FITTELBERG: *Polish Rhapsody*
  - SZYMANOWSKI: *Chant de Roxane* from *Le Roi Roger*
  - ZADOR: *Scherzo Tarantella*
  - RIMSKY-KORSAKOV: Suite, from *Tsar Saltan* [NYT]

**Week of 23 August 1942:**

- 08-23-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday



- 08-24-42** **Thomas L. Thomas**, baritone, sings with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Monday**
- 08-27-42** **Recital Period:** Israel Baker, violinist, is accompanied by Earl Wild, pianist, both of the NBC Symphony: WJZ, 3:45 P.M.  
**Thursday**
- 08-28-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**Friday**  
 [NYT]

**Week of 30 August 1942:**

- 08-30-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
**Sunday**
- 09-04-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**Friday**
- 09-05-42** **Summer Symphony** is conducted by Emil Cooper: WJZ, 9-9:55 P.M.  
**Saturday**  
 • BORODIN: Overture to *Prince Igor*  
 Symphony no. 2  
 [NYT]

**Week of 6 September 1942:**

- 09-06-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
**Sunday**
- 09-07-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
**Monday**
- 09-10-42** **Concert Orchestra**, conducted by Joseph Stopak. Earl Wrightson is the baritone soloist: WJZ, 7:30 P.M.  
**Thursday**
- 09-11-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
**Friday**
- 09-12-42** **Summer Symphony** is conducted by Emil Cooper: WJZ, 9-9:45 P.M.  
**Saturday**  
 • BACH: *Passacaglia*  
 • FRANCK: *Eros et Psyché*  
 • LISZT: *Mephisto Waltz*  
 [NYT]

**Week of 13 September 1942:**

- 09-13-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
**Religious Music:** The Concert Orchestra is directed by Frank Black  
 • HYMNS: *The Church's One Foundation*  
*God Be With You Till We Meet Again*  
*Sanctus Te*  
*The Lord Is King*  
*In the Tomb of Ages Past*  
 • KAHN: *Ave Maria*  
 • HANDEL: *Largo* from *Xerxes*

- 09-14-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 09-18-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
Friday
- 09-19-42** **Summer Symphony** Désiré Defauw conducting: WJZ, 9-9:45 P.M.  
Saturday
- GRÉTRY: *Céphale et Procris*
  - LEKEU: Adagio for Strings
  - YSAÏE: *Fantasy on a Walloon Theme*
- [NYT]

**Week of 20 September 1942:**

- 09-20-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- 09-21-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 09-24-42** **Blue Concert**, conducted by Joseph Stopak, with Earl Wrightson, baritone soloist: WJZ, 7:30 P.M.  
Thursday
- 09-25-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black, in a half hour of melody: WEA, 8 P.M. (*Cities Service Show*)  
Friday

**Week of 27 September 1942:**

- 09-27-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- NBC Symphony Orchestra** opens its 1942-43 season. Désiré Defauw conducts: WEA, 5-6 P.M.
- DUKAS: *La Péri*
  - FAURÉ: *Pelléas et Mélisande* Suite
  - DEBUSSY: *Nuages and Fêtes*
  - CHABRIER: *España*
- 09-28-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday
- 10-02-42** **Waltz Music**, Frank Munn, tenor; Evelyn MacGregor, contralto, and an orchestra: WEA, 9-9:30 P.M.  
Friday
- [NYT]

**Week of 4 October 1942:**

- 10-04-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
Sunday
- Nicolai Malko**, Russian conductor, leads the NBC Symphony: WEA, 5-6 P.M.
- SMETANA: Overture to *The Bartered Bride*
  - HAYDN: Symphony no. 94 ("Surprise")
  - MUSSORGSKY: *Night on Bald Mountain*
  - GRANADOS: Three Spanish Dances
- 10-05-42** **Margaret Speaks**, soprano, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEA, 8:30 P.M. (*Voice of Firestone*)  
Monday

**10-09-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black, in a half hour of melody: WEAF, 8 P.M. (*Cities Service Show*) [NYT]

**Week of 11 October 1942:**

**10-11-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEAF, 12:30 P.M.  
**The NBC Symphony** conducted by Nicolai Malko: WEAF, 5-6 P.M.  
 • SHOSTAKOVICH: Symphony no. 1  
 • LIADOV: *Le Lac enchanté*  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*

**10-12-42** **Richard Crooks**, tenor, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEAF, 8:30 P.M. (*Voice of Firestone*) [NYT]

**Week of 18 October 1942:**

**10-18-42** **Emma Otero**, soprano, with the orchestra directed by H. Leopold Spitalny: WEAF, 12:30 P.M.  
**The NBC Symphony** directed by Erich Leinsdorf: WEAF, 5-6 P.M.  
 • MOZART: Overture to *Der Schauspieldirektor*  
 • HAYDN: Symphony no. 97  
 • SCHUBERT: Dances from *Rosamunde*  
 • BRUCKNER: *Adagio* from Symphony no. 6  
 • J. STRAUSS: *Roses From the South*

**10-19-42** **Richard Crooks**, tenor, is the soloist with the Symphony Orchestra, Alfred Wallenstein conducting: WEAF, 8:30 P.M. (*Voice of Firestone*)

**10-23-42** **Lucille Manners**, soprano; Ross Graham, baritone; chorus and orchestra directed by Frank Black: WEAF, 8 P.M. (*Cities Service Show*) [NYT]

**Week of 25 October 1942:**

**10-25-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEAF, 12:30 P.M.  
**The NBC Symphony** is directed by Erich Leinsdorf: WEAF, 5-6 P.M.  
 • BACH: Chorale from St. Matthew Passion  
 • BACH: Suite no. 3 in D Major  
 • PROKOFIEV: *Peter and the Wolf*  
 • COPLAND: *Music for Radio*

**10-26-42** **Richard Crooks**, tenor; Alfred Wallenstein directs the Symphony Orchestra: WEAF, 8:30 P.M. (*Voice of Firestone*)

**10-30-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEAF, 8 P.M. (*Cities Service Show*) [NYT]

Week of 1 November 1942:

- 11-01-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30-1 P.M.  
 Sunday NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
 • LOEFFLER: *Memories of My Childhood*  
 • CRESTON: *Choric Dance* no. 2  
 • GOULD: *Lincoln Legend*  
 • GERSHWIN: *Rhapsody in Blue*  
 (with Benny Goodman, clarinetist; and Earl Wild, pianist)
- 11-02-42** **Richard Crooks**, tenor with Alfred Wallenstein directing the  
 Monday Symphony Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT, NYPL and Key]

Week of 8 November 1942:

- 11-08-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
 • ROSSINI: Overture to *Il Signor Bruschino*  
 • KABALEVSKY: Symphony no. 2 (American première)  
 • MENDELSSOHN: Symphony no. 5 ("Reformation")
- 11-09-42** **Richard Crooks**, tenor, with Alfred Wallenstein, conductor, and  
 Monday orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)
- 11-13-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT and Key]

Week of 15 November 1942:

- 11-15-42** **Emma Otero**, soprano, with the orchestra, directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday The NBC Symphony directed by Leopold Stokowski: WEA, 5:30-6 P.M.  
 • TRIGGS: *The Bright Land*  
 • GOULD: *Spirituals* for String Choir and Orchestra
- 11-16-42** **Richard Crooks**, tenor, with Alfred Wallenstein and  
 Monday orchestra, at Chicago: WEA, 8:30 P.M. (*Voice of Firestone*)
- 11-20-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

Week of 22 November 1942:

- 11-22-42** NBC Symphony directed by Leopold Stokowski: WEA, 5-6  
 Sunday P.M.  
 • BEETHOVEN: Symphony no. 7  
 • WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*  
**Wilbur Evans**, baritone, and Josephine Houston, soprano, with Joseph Stopak directing the orchestra; WJZ, 7:15 P.M.
- 11-23-42** **Margaret Speaks**, soprano, and the symphony orchestra  
 Monday conducted by Alfred Wallenstein: WEA, 8:30 P.M.
- 11-27-42** **Lucille Manners**, soprano; Ross Graham, baritone, and the  
 Friday orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 29 November 1942:**

- 11-29-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday  
**NBC Symphony** directed by Leopold Stokowski: WEA, 5-6 P.M.  
 • TCHAIKOVSKY: Overture to *Drama of Ostrovsky*  
 Symphony no. 5  
**Wilbur Evans**, baritone, and Josephine Houston, soprano, with concert orchestra; WJZ, 7:15 P.M.
- 11-30-42** **Richard Crooks**, tenor, the symphony orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT]

**Week of 6 December 1942:**

- 12-06-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday  
**The NBC Symphony** conducted by Leopold Stokowski: WEA, 5-6 P.M.  
 • BACH: Chorale Prelude, *Wir glauben all' an einen Gott*  
 Adagio, Toccata and Fugue in C Major (arr. Stokowski)  
 • HOVHANESS: "Exile" Symphony  
 • LAVALLE: *Symphonic Rhumba*  
 • WAGNER: *Siegfried Idyll*
- 12-07-42** **Richard Crooks**, tenor; and the Symphony Orchestra, conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 12-11-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT and "4th Stokowski Concert," *New York Times*, 7 December 1942, p. 23, col. 2.]

**Week of 13 December 1942:**

- 12-13-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H. Leopold Spitalny: WEA, 12:30 P.M.  
 Sunday  
**The NBC Symphony** conducted by Leopold Stokowski: WEA, 4:30-6 P.M.  
 • SHOSTAKOVICH: Symphony no. 7
- 12-14-42** **Richard Crooks**, tenor; Alfred Wallenstein directs the Symphony Orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT]

**Week of 20 December 1942:**

- 12-20-42** **Emma Otero**, soprano, in recital with orchestra: WEA, 12:30 P.M.  
 Sunday  
**The NBC Symphony** conducted by Toscanini: WEA, 5-6 P.M.  
 • BRAHMS: *Variations on a Theme of Haydn*  
 Symphony no. 3
- 12-21-42** **Richard Crooks**, tenor, with Alfred Wallenstein, the chorus and the Symphony Orchestra: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 12-23-42** **Children's Concert**: Leopold Stokowski conducts the NBC Symphony: WEA, 1:30 P.M.  
 Wednesday  
 • HANDEL: Pastoral Symphony from *Messiah*

- Group of children's original compositions (arranged)
- LALO: *Spanish* Symphony, movt. IV
- PAUL WHITE: *Miniatures*
- 12-25-42** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT, NYPL and Key]

**Week of 27 December 1942:**

- 12-27-42** **Emma Otero**, soprano, with the Concert Orchestra directed by H.  
Sunday Leopold Spitalny: WEA, 12:30 P.M.  
**NBC Symphony** directed by Arturo Toscanini, in the second concert of an all-Brahms cycle: WEA, 5-6 P.M.
- BRAHMS: *Liebeslieder* Waltzes  
(Mixed chorus with Pierre Luboshutz and Genia Nemenoff, duo pianists)  
Serenade in A Major, op. 16
- 12-28-42** **Richard Crooks**, tenor, the symphony orchestra conducted by  
Monday Alfred Wallenstein: WEA, 8:30 P.M.
- 01-02-43** **Frank Black** conducts of musical matinee, with the NBC  
Saturday Symphony: WEA, 2 P.M.
- WAGNER: Prelude to Act III of *Lohengrin*
- MASSENET: *Meditation* from *Thaïs*
- NIKOLAI: Overture to *Merry Wives of Windsor*
- WOLF-FERRARI: Intermezzo no. 2 from *Jewels of the Madonna*
- ROSSINI: Overture to *Guillaume Tell*
- HUMPERDINCK: *Dream Pantomime* from *Hänsel und Gretel*
- VERDI: Triumphant March from *Aida*  
[NYT, NYPL and Key]

**Week of 3 January 1943:**

- 01-03-43** **NBC Symphony** conducted by Toscanini: WEA, 5-6 P.M.  
Sunday
- BRAHMS: *Tragic Overture*  
Symphony no. 2
- 01-04-43** **Richard Crooks**, tenor, the symphony orchestra conducted by  
Monday Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 01-07-43** **Music of the New World**: Frank Black conducts the NBC  
Thursday Symphony in some music of the century beginning at 1750: WEA,  
11:30 P.M.
- MOORE: *Boyhood at Bethel* from *Pageant of Barnum*
- *Death of General Wolfe* and *Old Colony Times* (Traditional)
- REINAGLE: *America, Commerce and Freedom*
- GULON: *Arkansas Traveler*
- *La Indita* and *Vida Lita* (Traditional)
- AGUIRRE: *El gato*
- 01-08-43** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT, NYPL and Key]

**Week of 10 January 1943:**

- 01-10-43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra:  
Sunday WEA, 12:30 P.M.

Songs, by Wilbur Evans, baritone, and Josephine Houston, soprano; Josef Stopak directs: WJZ, 12:30 P.M.  
 NBC Symphony conducted by Toscanini: WEA, 5–6 P.M.  
 • BRAHMS: *Academic Festival Overture*  
 Symphony no. 4  
*Hungarian Dance* no. 1

- 01–11–43** **Margaret Speaks**, soprano, the symphony orchestra conducted  
 Monday by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**01–15–43** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Frank Black conducts the NBC String Symphony of 65 at Carnegie Hall; All Russian Program (*not broadcast*)  
 • TCHAIKOVSKY: *Variations on an Original Theme* (arr. Black)  
 Serenade Suite, op. 48  
 • ARENSKY: *Variations on a Theme by Tchaikovsky*  
 • MIASKOWSKY: *Sinfonietta*, op. 32, no. 2  
 [NYT, Key, and Advertisement, *The New York Times*, 3 January 1943, sec. 8, p. 6, col. 5.]

**Week of 17 January 1943:**

- 01–17–43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra;  
 Sunday Mischa Mischakoff is the violin soloist: WEA, 12:30 P.M.  
 NBC Symphony conducted by Toscanini: WEA, 5–6 P.M.  
 • BRAHMS: *Serenade* no. 1, D Major: *Allegro molto*  
 Symphony no. 1  
**01–18–43** **Margaret Speaks**, soprano, the symphony orchestra conducted  
 Monday by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**01–22–43** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT, NYPL and Key]

**Week of 24 January 1943:**

- 01–24–43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra;  
 Sunday WEA, 12 Noon.  
 NBC Symphony conducted by Toscanini: WEA, 4:30–6 P.M.  
 • BRAHMS: *Requiem*  
 (with Vivian della Chiesa, soprano and Herbert Janssen, baritone, and the Westminster Choir)  
**01–25–43** **Margaret Speaks**, soprano, the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
**01–29–43** **Lucille Manners**, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT, NYPL and Key]

**Week of 31 January 1943:**

- 01-31-43** NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
 Sunday • VERDI: Overture to *La forza del destino*  
 Chorus of the Hebrew Slaves, Act III, *Nabucco*  
 Trio, *Qui posa il fianco* from Act III of *I Lombardi*  
 Prelude to Act III of *La traviata*  
 Dances from Act III of *Otello*  
*Hymn of the Nations* (American première)  
 (with Vivian della Chiesa, soprano; Nicola Moscona,  
 bass, Jan Peerce, tenor, and the Westminster Choir)
- 02-01-43** Margaret Speaks, soprano, the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 02-05-43** Lucille Manners, soprano; Ross Graham, baritone; the chorus  
 Friday and orchestra conducted by Frank Black: WEA, 8 P.M.  
 [NYT and NYPL]

**Week of 7 February 1943:**

- 02-07-43** NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
 Sunday • GILBERT: *Comedy Overture on Negro Themes*  
 • KENNAN: *Night Soliloquy*  
 • GRIFFES: *The White Peacock*  
 • GROFÉ: *Grand Canyon Suite*
- 02-08-43** Richard Crooks, tenor, and the concert orchestra conducted by  
 Monday Alfred Wallenstein: WEA, 8:30 P.M.
- 02-13-43** NBC String Quartet [no. 2] presents an all-Russian concert:  
 Saturday WEA, 10 P.M.  
 • BORODIN: Nocturne, Quartet no. 2  
 • SHOSTAKOVICH: Quartet no. 1, op. 49  
 [NYT, NYPL and Key]

**Week of 14 February 1943:**

- 02-14-43** NBC Symphony and chorus, conducted by Leopold Stokowski:  
 Sunday WEA, 5-6 P.M.  
 • HOLST: *The Planets*
- 02-15-43** Richard Crooks, tenor, and orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 02-19-43** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M.  
 [NYT and NYPL]

**Week of 21 February 1943:**

- 02-21-43** NBC Symphony conducted by Leopold Stokowski: WEA, 5-6  
 Sunday P.M.  
 • STRAVINSKY: Symphony in C  
 • DEBUSSY: *Night in Granada* (transcribed by Stokowski)  
 • RAVEL: *Daphnis et Chloé*, Suite no. 2
- 02-22-43** Richard Crooks, tenor, and orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 02-26-43** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service*  
*Show*)  
 [NYT and NYPL]



**Week of 28 February 1943:**

- 02-28-43** Sunday Wilbur Evans, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak conductor: WJZ, 12:30 P.M.  
NBC Symphony conducted by Leopold Stokowski: WEA, 5-6 P.M.  
• HINDEMITH: Symphony in E-flat Major  
• WAGNER: Love Music, *Tristan und Isolde*
- 03-05-43** Monday Lucille Manners, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M.  
(*Voice of Firestone*)
- 03-06-43** Saturday NBC String Quartet: [no. 1]: WEA, 10 A.M.  
LEO WEINER: Quartet in G Major  
[NYT]

**Week of 7 March 1943:**

- 03-07-43** Sunday Gershwin Music, presented by Wilbur Evans, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak conductor: WJZ, 12:03 P.M.  
NBC Symphony and Westminster Choir conducted by Leopold Stokowski: WEA, 5-6 P.M.  
• TCHAIKOVSKY: Fantasy on Shakespeare's *The Tempest*  
• PROKOFIEV: *Alexander Nevsky* (American première)  
(with Jennie Tourel, contralto)
- 03-08-43** Monday Margaret Speaks, soprano, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 03-12-43** Friday Lucille Manners, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 03-13-43** Saturday NBC String Quartet: [no. 2]: WEA, 10 A.M.  
• DVORÁK: Quartet in E-flat, op. 51  
[NYT and NYPL]

**Week of 14 March 1943:**

- 03-14-43** Sunday Wilbur Evans, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30 P.M.  
NBC Symphony Orchestra, conducted by Leopold Stokowski: WEA, 5-6 P.M.  
• VAUGHAN WILLIAMS: Symphony no. 4  
• GOULD: *New China March; Red Cavalry March*  
• DEBUSSY: *Prélude à "L'Après-midi d'un faune"*
- 03-15-43** Monday Margaret Speaks, soprano, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 03-19-43** Friday Lucille Manners, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and NYPL]

**Week of 21 March 1943:**

- 03-21-43** Sunday NBC Symphony Orchestra, conducted by Leopold Stokowski: WEA, 5-6 P.M.  
• MILHAUD: Symphony  
• MUSSORGSKY: *Pictures at an Exhibition* (arr. Stokowski)
- 03-22-43** Monday Richard Crooks, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

- 03-24-43** **NBC Symphony Orchestra**, conducted by Toscanini at Carnegie Hall (*partially broadcast*)  
 Wednesday  
 • BRAHMS: Symphony no. 1  
 • BEETHOVEN: Symphony no. 1  
 • WAGNER: Preludes to Acts I and III of *Lohengrin*  
 Prelude and Liebestod from *Tristan und Isolde*  
 Prelude to Act I of *Die Meistersinger*  
 [NYT and Key]

**Week of 28 March 1943:**

- 03-28-43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra:  
 Sunday WEA, 12 Noon.  
**NBC Symphony** conducted by Leopold Stokowski: WEA, 5-6 P.M.  
 • BACH: *Es ist Vollbracht*, from the Passion Music (arr. Stokowski)  
 • DEBUSSY: Music from *Le martyre de Saint-Sébastien*  
 • WAGNER: Preludes to Acts I and III of *Parsifal*  
**03-29-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 4 April 1943:**

- 04-04-43** **Wilbur Evans**, baritone; Josephine Houston, soprano; Abram  
 Sunday Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30 P.M.  
**Arturo Toscanini** conducts the NBC Symphony: WEA, 5-6 P.M.  
 • HÉROLD: *Zampa* Overture  
 • ROSSINI: Dance from Act I of *Guillaume Tell*  
 • BOCCHERINI: Minuet in A Major  
 • HAYDN: Serenade  
 • CHERUBINI: *Scherzo* from Quartet in E-flat Major  
 • MUSSORGSKY: Introduction and *Polonaise* from Act III of *Boris Godunov*  
 • PONCHIELLI: *Dance of the Hours* from *La Gioconda*  
 • LISZT: *Hungarian Rhapsody* no. 2  
 • SOUSA: *Stars and Stripes Forever*  
**04-05-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 11 April 1943:**

- 04-11-43** **Wilbur Evans**, baritone; Josephine Houston, soprano; Abram  
 Sunday Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30-1 P.M.  
**Arturo Toscanini** conducts the NBC Symphony: WEA, 5-6 P.M.  
 • BACH: *Air* from Orchestra Suite no. 3 (*not broadcast*)  
 • KABALEVSKY: Overture to *Colas Breugnot*  
 • BEETHOVEN: Symphony no. 1  
 • DEBUSSY: *La Mer*  
**04-12-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**04-16-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 18 April 1943:**

**04-18-43** **Wilbur Evans**, baritone; Josephine Houston, soprano; Abram  
Sunday Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30-1 P.M.  
**Summer Symphony** conducted by Frank Black: WEA, 5-6 P.M.

- MOZART: Sinfonia Concertante for Violin and Viola, K. 364
- GERSHWIN: Symphonic Synthesis from *Porgy and Bess*  
(Galimir Quartet heard in a new chamber music recital series:  
WNYC, 8:00 P.M.)

**04-19-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**(04-20-43)** **William Primrose** in recital: WABC, 3:30-4 P.M.]

Tuesday

**04-23-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 25 April 1943:**

**04-25-43** **NBC Symphony** conducted by Toscanini; Vladimir Horowitz is  
Sunday the piano soloist: WEA, 5-6 P.M.

- TCHAIKOVSKY: Symphony no. 6 (*not broadcast*)  
*Nutcracker Suite*  
Piano Concerto no. 1

• *Star Spangled Banner*

**04-27-43** **William Primrose** in recital, WABC, 3:30-4 P.M.)

Tuesday

**04-30-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 2 May 1943:**

**05-02-43** **Wilbur Evans**, baritone; Josephine Houston, soprano; Abram  
Sunday Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30-1 P.M.  
**NBC Symphony** conducted by Walter Damrosch and Frank Black: WEA, 5-6 P.M.

- ELGAR: *Cockaigne*, Concert Overture
- CYRIL SCOTT: *Two Pierrot Pieces*
- VAUGHAN WILLIAMS: *Norfolk Rhapsody* no. 1
- ELGAR: *Pomp and Circumstance*

**05-03-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**05-08-43** **NBC String Quartet** playing a work by an American composer:  
Saturday WEA, 10 A.M.

- HERBERT ELLWELL: Quartet in E Minor (radio première)  
[NYT]

Week of 9 May 1943:

- 05-09-43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra:  
 Sunday WEA, 12 Noon.  
**Frank Black** conducts the NBC Summer Symphony: WEA, 5-6 P.M.  
 • GLINKA: Overture to *Ruslan and Ludmilla*  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*  
 • KABALEVSKY: Concerto no. 2, G Minor  
 • TCHAIKOVSKY: *Marche Slave*
- 05-10-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 05-14-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

Week of 16 May 1943:

- 05-16-43** **Emma Otero**, soprano, with the H. Leopold Spitalny Orchestra:  
 Sunday WEA, 12 Noon.  
**NBC Summer Symphony** with Delores Maurine Miller, violin soloist; Frank Black conducts: WEA, 5-6 P.M.  
 • MOZART: Overture to *Der Schauspieldirektor*  
 • WEINIAWSKI: Violin Concerto no. 2  
 • SAINT-SAËNS: Symphony no. 2  
 • J. STRAUSS: *Voices of Spring*
- 05-17-43** **Margaret Speaks**, soprano, and the orchestra conducted by  
 Monday Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 05-22-43** **NBC String Quartet** (no. 2): WEA, 10 A.M.  
 Saturday • MOZART: Quartet no. 14, E-flat Major [K. 171?]  
 • MARCELLE DE MARZIARLY: *Sostenuto*  
 [NYT]

Week of 23 May 1943:

- 05-23-43** **Songs**, by Wilbur Evans, baritone; Josephine Houston, soprano;  
 Sunday Josef Stopak conducts the orchestra: WEA, 12:30 P.M.  
**NBC Summer Symphony's** Victor Herbert Memorial program, with Frank Miller, cellist; Frank Black conducts: WEA, 5-6 P.M.  
 • HERBERT: *Irish Rhapsody*  
                     Second Concerto for Violoncello, op. 30  
                     Two Dances from *Natoma*  
                     *American Fantasy*
- 05-24-43** **Margaret Speaks**, soprano, and the orchestra conducted by  
 Monday Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 05-28-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 05-29-43** **NBC String Quartet** (no. 1), with Augustus Duques, clarinet:  
 Saturday WEA, 10 A.M.  
 • BRAHMS: Clarinet Quintet

**Week of 30 May 1943:**

- 05-30-43** **NBC Summer Symphony** conducted by Frank Black; All-American program: WEA, 5-6 P.M.  
 Sunday • GOULD: Serenade for String Choir and Orchestra  
 • WILLIAM SCHUMAN: *Prayer 1943*  
 • CRESTON: Symphony no. 1
- 05-31-43** **Margaret Speaks**, soprano, and the orchestra conducted by  
 Monday Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 06-04-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 06-05-43** **NBC String Quartet** (no. 2): WEA, 10 A.M.  
 Saturday • DVOŘÁK: *American Quartet*  
 [NYT]

**Week of 6 June 1943:**

- 06-06-43** **NBC Summer Symphony** presents some contemporary  
 Sunday American works; Frank Black conducts and Olin Downes is the  
 commentator: WEA, 5-6 P.M.  
 • COPLAND: *Lincoln Portrait*  
 • HARRIS: Symphony no. 5
- 06-11-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 13 June 1943:**

- 06-13-43** **NBC Summer Symphony** conducted by Frank Black: WEA,  
 Sunday 5-6 P.M.  
 • MENDELSSOHN: *Athalia Overture*  
*Piano Concerto no. 1 in G Minor*  
 (with Ania Dorfmann, pianist)  
*Symphony no. 4 ("Italian")*
- 06-14-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 06-18-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 06-19-43** **NBC String Quartet** (no. 2): WEA, 10 A.M.  
 Saturday • BEETHOVEN: Quartet, op. 18, no. 1  
 [NYT]

**Week of 20 June 1943:**

- 06-20-43** **Arturo Toscanini** conducts the NBC Summer Symphony in the  
 Sunday first of four Treasury Concerts: WEA, 5-6 P.M.  
 • DONIZETTI: Overture to *Don Pasquale*  
 • HAYDN: Symphony no. 94 in G Major  
 • HANDEL: *Menuetto* from Concerto Grosso no. 5  
 • BOLZONI: *Menuetto*, B Major  
 • DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
 • DUKAS: *L'Apprenti sorcier*
- 06-21-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

- 06-24-43** **Music of the New World:** Josef Stopak conducts the orchestra:  
Thursday WEA, 11:30 P.M.  
 • AMENGUAL: *Preludio*  
 • MIGNONE: *Gloria Church of Rio de Janiero*, from *Four Churches*  
 • GUARNIERI: *Flor do Tremembé*  
 • TUCCI: *Danza Chilena y Esilo*
- 06-25-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)
- 06-26-43** **NBC String Quartet** (no. 1): WEA, 10 A.M.  
Saturday  
 • BORODIN: Quartet in D Major  
 [NYT and Key]

**Week of 27 June 1943:**

- 06-27-43** **Concert:** Wilbur Evans, baritone; Josephine Houston, soprano;  
Sunday Abram Chasins, pianist and Josef Stopak, conductor: WJZ, 12:30-1 P.M.  
**NBC Summer Symphony** conducted by Frank Black, with Sascha Jacobsen, violinist: WEA, 5-6 P.M.  
 • GLAZUNOV: *Carnival Overture*  
 • BRUCH: Violin Concerto no. 1  
 • FRANCK: *Allegretto* from Symphony in D Minor  
 • SANDERS: *Saturday Night*  
 • CHABRIER: *España*
- 06-28-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 07-01-43** **Music of the New World:** Josef Stopak conducts; Arthur  
Thursday Balsam is guest pianist: WEA, 11:30 P.M.  
 • SOWERBY: Overture to *Comes Autumn Time*  
 • GRIFFES: *White Peacock*  
 • CARPENTER: Excerpts from *Krazy Kat*  
 • CRESTON: Fantasy for Piano and Orchestra
- 07-02-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 4 July 1943:**

- 07-04-43** **NBC Summer Symphony:** An all-American program conducted  
Sunday by Frank Black: WEA, 5-6 P.M.  
 • GERSHWIN: *An American in Paris*  
 • TAYLOR: *Fantasy on Two Themes*  
 • HERBERT: Suite of Serenades
- 07-05-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 07-09-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 11 July 1943:**

- (07-11-43)** **Concert**, with Herta Glaz, soprano, and Sylvan Shulman,  
Sunday violinist; Robert Stolz, conducts: WJZ, 12:30 P.M.)

**NBC Summer Symphony** conducted by Frank Black, with Earl Wild, pianist: WEA, 5–6 P.M.

- GRIEG: *Peer Gynt* Suite no. 1  
Piano Concerto in A Minor  
*Huldigungsmarsch*, op. 56, no. 3

**07–12–43** **Richard Crooks**, tenor, and the orchestra Gustave Haenschen:  
Monday WEA, 8:30 P.M. (*Voice of Firestone*)

**07–15–43** **NBC Symphony** male chorus and Nan Merriman, soprano;  
Thursday Josef Stopak conducts: WEA, 1:45 P.M.

- BOROWSKI: *Fanfare for American Soldiers*
- EGNER: *Fight, Army Men, Fight*
- SOUSA: *Field Artillery March*
- CRESTON: *Fanfare for Paratroopers*
- WARING-DOLPH: *Man to Man*
- MCDONALD: *Bataan*
- SOUSA: *High School Cadets March*

**07–16–43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)

**07–17–43** **Alexander Kipnis**, bass, and Martha Lipton, soprano; Josef  
Saturday Stopak conducts: WJZ, 4–4:45 P.M.

**Week of 18 July 1943:**

**07–18–43** **NBC Summer Symphony** conducted by Toscanini: WEA, 5–6 P.M.  
Sunday

- SUPPE: *Poet and Peasant* Overture
- MASSANET: *Scènes alsaciennes*
- BOLZONI: *Medieval Castle* Serenade
- J. STRAUSS: *Voices of Spring* Waltz
- NICOLAI: Overture to *The Merry Wives of Windsor*

**07–19–43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**07–23–43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)

**07–24–43** **Concert**, conducted by Josef Stopak, with Milton Prinz as cellist:  
Saturday WJZ, 4–4:45 P.M.

- BEETHOVEN: *Coriolan* Overture
  - SAINT-SAËNS: Cello Concerto in A Major
  - GRIEG: *Peer Gynt* Suite no. 1
- [NYT, NYPL and Key]

**Week of 25 July 1943:**

**07–25–43** **NBC Summer Symphony** conducted by Toscanini: WEA, 5–6 P.M.  
Sunday

- VERDI: Overture; *Quando le sere al placido*, from *Luisa Miller*  
*O Don fatale*, from *Don Carlos*  
*Eri tu che macchiavi quell' anima*, from *Un ballo in maschera*  
*Pace mio Dio*, from *La forza del destino*  
Act III, *Rigoletto*

(with Jan Peerce, Nicola Moscona, Nan Merriman, Francesco Valentino and Gertrude Ribla)

- 07-26-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**07-31-43** **Alexander Kipnis**, bass, and Marita Fareil, soprano, and orchestra: WJZ, 4-4:45 P.M.  
 Saturday  
 [NYT, NYPL and Key]

**Week of 2 August 1943:**

- 08-01-43** **Symphony Orchestra**, with Frank Black, conductor, and Alexander Brailowsky, piano soloist; C. E. Wilson, president, General Motors, and David Sarnoff, chairman of the board, NBC are guest speakers: WEA, 5-6 P.M.  
 Sunday  
 • GLINKA: Overture to *Ruslan and Ludmilla*  
 • TCHAIKOVSKY: Piano Concerto no. 1  
 • J. STRAUSS: *On the Beautiful Blue Danube* Waltz  
 • KERN-BLACK: *Ol' Man River* from *Show Boat*— a free fantasy  
**08-02-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**08-07-43** **Vladimir Brenner**, pianist; orchestra, Josef Stopak, conductor: WJZ, 4-4:45 P.M.  
 Saturday  
 [NYT and NYPL]

**Week of 8 August 1943:**

- 08-08-43** **Wilbur Evans**, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak conductor: WJZ, 12:30 P.M.  
 Sunday  
**NBC Summer Symphony Orchestra**, conducted by Frank Black: WEA, 5-6 P.M.  
 • DVORÁK: *Carnival Overture*  
                   *Symphony no. 9 ("New World")*  
                   *Humoresque*  
                   *Slavonic Dance no. 1*  
**08-09-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**08-13-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT]

**Week of 15 August 1943:**

- 08-15-43** **Concert**, by Wilbur Evans, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak conductor: WJZ, 12:30 P.M.  
 Sunday  
**NBC Summer Symphony** conducted by Frank Black: WEA, 5-6 P.M.  
 No program given.  
**08-16-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT]

**Week of 22 August 1943:**

- 08-22-43** **NBC Symphony** directed by Frank Black; Edward Vito is the solo harpist: WEA, 5-6 P.M.  
 Sunday  
 • BORODIN: *Polovtsian Dances* from *Prince Igor*  
 • GLIÈRE: Harp Concerto  
 • RACHMANINOV: Preludes, G Minor, C-sharp Minor



- 08-23-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**08-27-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday [NYT]

**Week of 29 August 1943:**

- 08-29-43** **Concert**, by Wilbur Evans, baritone; Josephine Houston, soprano; Abram Chasins, pianist and Josef Stopak conductor: WJZ, 12:30 P.M.  
 Sunday  
 NBC Symphony directed by Frank Black: WEA, 5-6 P.M.  
 • THOMAS: Overture to *Raymond*  
 • LISZT: *Liebestraum*: Rhapsody no. 13  
 • DEBUSSY: Two Nocturnes: *Nuages* and *Fêtes*  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
**08-30-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**09-03-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday [NYT]

**Week of 5 September 1943:**

- 09-05-43** NBC Summer Symphony directed by Frank Black; Harvey Shapiro is the cello soloist: WEA, 5-6 P.M.  
 Sunday  
 • SMETANA: Overture to *The Bartered Bride*  
 • LEKEU: Adagio for Strings  
 • SAINT-SAËNS: Cello Concerto  
 • TCHAIKOVSKY: *The Sleeping Beauty* Overture  
 • SIBELIUS: *Valse triste*  
 • J. STRAUSS: *On the Beautiful Blue Danube* Waltz  
**09-06-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**09-09-43** **Victory, Act I**: The NBC Symphony conducted by Toscanini: WEA, 6-6:30 P.M.  
 Thursday  
 • BEETHOVEN: Symphony no. 5, movt. I  
 • ROSSINI: Overture to *Guillaume Tell*  
*The Garibaldi Hymn*  
*The Star Spangled Banner*  
**09-10-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M.  
 Friday [NYT]

**Week of 12 September 1943:**

- 09-12-43** NBC Symphony: Byron James is the piano soloist; Frank Black conducts and Charles K. Kettering is guest speaker: WEA, 5-6 P.M.  
 Sunday  
 • MENDELSSOHN: *Athalie* Overture  
 • DEBUSSY: String Quartet, op. 10, movt. III (arr. Black)  
 • RACHMANINOV: Piano Concerto no. 2  
**09-13-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday

**09-17-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 19 September 1943:**

**09-19-43** NBC Symphony War Bond concert conducted by Toscanini:  
 Sunday WEA, 5-6 P.M.

- BIZET: *La Jolie Fille de Perth*  
 Selections from *L'Arlésienne* Suites 1 and 2  
*Carmen* Suite no. 1

**09-20-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**09-24-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 26 September 1943:**

**09-26-43** NBC Symphony directed by Frank Black, an all-American  
 Sunday concert: WEA, 5-6 P.M.

- CHADWICK: *Jubilee Overture*  
*Symphony Sketches*
- MACDOWELL: *Second Suite*
- BENNETT: *The Four Freedoms*
- GULON: *Two American Folk Tunes*

**09-27-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**10-01-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 3 October 1943:**

**10-03-43** NBC Symphony directed by Frank Black: WEA, 5-6 P.M.

Sunday • GOLDMARK: *Entrance of the Queen and Processional*, from *Queen of Sheba*

- SCHUBERT: *Symphony no. 8* ("Unfinished")
- HERBERT: *Woodland Fancies*, op. 34

**10-04-43** **Richard Crooks**, tenor, and the orchestra conducted by Alfred  
 Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)

**10-07-43** **Music of the New World**: Graziella Parraga, singer and  
 Thursday guitarist, with the NBC Orchestra directed by H. Leopold Spitalny:  
 WEA, 11:30 P.M.

**10-08-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 [NYT]

**Week of 10 October 1943:**

**10-10-43** NBC Symphony directed by Frank Black, with Mischa  
 Sunday Mischakoff, violinist: WEA, 5-6 P.M.

- TCHAIKOVSKY: *Violin Concerto*  
*1812 Overture*

- 10-11-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**10-14-43** **Music of Brazil**: H. Leopold Spitalny conducts the orchestra and Sampayo Brando is vocal soloist: WEA, 11:30 P.M.  
 Thursday  
**10-15-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT]

**Week of 17 October 1943:**

- 10-17-43** **NBC Symphony** directed by Frank Black: WEA, 5-6 P.M.  
 Sunday  
 • MOZART: Overture to *Der Schauspieldirektor*  
 • RACHMANINOV: *Vocalise*  
 • MASSENET: Suite, *Scènes pittoresques*  
 • RAVEL: *Pavane pour une infante défunte*  
 • LISZT: *Les Préludes*  
**10-18-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**10-21-43** **Mexican Music** by the NBC Orchestra with Graziella Parraga, vocal soloist; H. Leopold Spitalny: WEA, 11:30 P.M.  
 Thursday  
**10-22-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT]

**Week of 24 October 1943:**

- 10-24-43** **NBC Symphony** directed by Frank Black: WEA, 5-6 P.M.  
 Sunday  
 • WOLF-FERRARI: Overture to *Il Segreto di Susanna*  
 • GOUNOD: Ballet Music from *Faust*  
 • ARENSKY: *Variations on a Theme of Tchaikovsky*  
 • RIMSKY-KORSAKOV: *Sheherazade*, movt. IV  
 • BRAHMS: Two Hungarian Dances  
**10-25-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**10-28-43** **New World Music**: The NBC Orchestra, H. Leopold Spitalny conducting; soloists are Andrew Rowan Summers, singer, and Suzanne Bloch, virginal: WEA, 11:30 P.M.  
 Thursday  
**10-29-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
 Friday  
 [NYT]

**Week of 31 October 1943:**

- 10-31-43** **NBC Symphony** under the direction of Arturo Toscanini: WEA, 5-6 P.M.  
 Sunday  
 • MOZART: Overture to *Die Zauberflöte*  
 • HAYDN: Symphony no. 104 ("London")  
 • BEETHOVEN: Symphony no. 8  
**11-01-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard Barlow: WEA, 8:30 P.M.  
 Monday  
**(11-04-43)** **Music of the New World**: French-Canadian tunes presented by orchestra and soloists of the Canadian Broadcasting Corporation from Montreal; the conductor is J.M. Beaudet: WEA, 11:30 P.M.)  
 Thursday

**11-05-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 7 November 1943:**

**11-07-43** **NBC Symphony** directed by Arturo Toscanini: WEA, W2XWG, 5-6 P.M.

- DEGEYTER: *The Internationale*
- LIADOV: *Kikimora*
- GLINKA: *Jota aragonesa*
- KALINNIKOV: *Symphony no. 1*

**11-08-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)

**11-11-43** **NBC Orchestra**, with Consuelo de la Mar, soprano, and the  
Thursday Ecuadorian Trio, Henri Nasco conducts: WEA, 11:30 P.M.

**11-12-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 14 November 1943:**

**11-14-43** **Concert Orchestra** conducted by H. Leopold Spitalny; soloists  
Sunday are Evelin Keller and Robert Merrill: WEA, 12 N.

- DOPPLER: *Overture to Ilka*
- ROMBERG: *One Kiss*
- DVORÁK: *Slavonic Dance no. 2*
- GEEHT: *For You Alone*
- MEYERBEER: *Adamaetor L'Africana*
- RUBINSTEIN: *Romance*
- RUBINSTEIN: *Torreador Andalusia*
- HERBERT: *Rose of the World*

**NBC Symphony** directed by Arturo Toscanini; Bernardo Segall is the piano soloist: WEA, 5-6 P.M.

- CIMAROSA: *Il matrimonio segreto* Overture
- DEBUSSY: *Ibéria*
- MIGNONE: *Fantasia brasileira*
- GERSHWIN: *An American in Paris*

**11-15-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)

**11-19-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 21 November 1943:**

**11-21-43** **Concert**, conducted by H. Leopold Spitalny; soloists are Evelin  
Sunday Keller and Robert Merrill: WEA, 12 N.

- GERSHWIN: Songs from *Porgy and Bess*
- FOSTER: *Old Folks at Home*
- HERBERT: *Badinage: Habanera* from *Natoma*
- ROMBERG: *Song of Love*

**NBC Symphony** directed by Arturo Toscanini: WEA, W2XWG, 5–6 P.M.

- ROSSINI: Overture to *Il barbiere di Siviglia*
- ATTERBERG: Symphony no. 6
- RAVEL: *La Valse*

- 11–22–43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)
- 11–26–43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 28 November 1943:**

- 11–28–43** **Concert Orchestra** conducted by H. Leopold Spitalny; soloists  
Sunday are Evelin Keller and Robert Merrill: WEA, 12 N.
- THOMAS: Overture to *Mignon*
  - BOND: *I Love You Truly*
  - CHARLES: *Let My Song Fill Your Heart*
  - RACHMANINOV: Prelude in G Minor
  - KOENEMANN: *When the King Went Forth to War*
  - SPITALNY: *Lamento Tu Amor*
  - DE FALLA: *Danse Espagnole*
  - ROMBERG: *Wanting You*
- NBC Symphony** conducted by Toscanini: WEA, 5–6 P.M.
- WAGNER: Prelude to Act III of *Die Meistersinger*  
Overture and *Bacchanale* from *Tannhäuser*  
Prelude and *Liebestod* from *Tristan und Isolde*  
*Ride of the Valkyries* from *Die Walküre*
- 11–29–43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)
- 12–02–43** **Music of the New World**: Henri Nosco conducts; the vocalists  
Thursday are Andrew Rowan Summers and Frank Luther: WEA, 11:30 P.M.
- 12–03–43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 5 December 1943:**

- 12–05–43** **Concert Orchestra** conducted by H. Leopold Spitalny; soloists  
are Evelin Keller and Robert Merrill: WEA, 12 N.
- LEHAR: Selections from *Eva*
  - ROMBERG: *One Alone*
  - PONCHIELLI: *Dance of the Hours*
  - LECUONA: *Song of Kisses*
  - HERBERT: *Punchinello* Selections; *Mlle Modiste*
- NBC Symphony** conducted by Toscanini: WEA, 5–6 P.M.
- MOZART: Overture to *Le nozze di Figaro*  
Concerto no. 27, K. 595  
with Mieczysław Horszowski, piano soloist  
Symphony no. 35 (“Haffner”), K. 385
- 12–06–43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M.

**12-10-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT and Key]

**Week of 12 December 1943:**

**12-12-43** **NBC Symphony** directed by Leopold Stokowski: WEA, 5-6  
Sunday P.M.

- BACH: Brandenburg Concerto no. 2
- BACH: Choral-Prelude: *Christ lag in Todesbanden* (arr. Stokowski)
- BACH: Toccata and Fugue in D Minor (arr. Stokowski)
- SCHUMAN: *Prayer in the Time of War—1943*

**12-13-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)

**12-17-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 19 December 1943:**

**12-19-43** **NBC Symphony** directed by Leopold Stokowski: WEA, 5-6  
Sunday P.M.

- Russian Christmas Music (Traditional)
- HANDEL: Christmas Music from *Messiah*
- VAUGHAN WILLIAMS: *Fantasia on Traditional Christmas Carols*
- HARRIS: *Folk Rhythms of Today*
- MOHAUPT: *Concerto for Orchestra on Red Army Themes*

**12-20-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)

**12-24-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8-8:30 P.M. (*Cities Service Show*)  
[NYT]

**Week of 26 December 1943:**

**12-26-43** **NBC Symphony** directed by Leopold Stokowski: WEA,  
Sunday W2XWG, 5-6 P.M.

- BEETHOVEN: Symphony no. 5
- CRESTON: *Chant for 1942*
- TAYLOR: Introduction and Ballet, from *Ramuntcho*

**12-27-43** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)

**12-30-43** **Children's Christmas Concert**; with Leopold Stokowski  
Thursday conducting the NBC Symphony for an audience of school children in a Radio City studio:

- TCHAIKOVSKY: March, *Nutcracker Suite*
- GRIEG: *Mountain Gnomes and Goblins*
- Music by Child Composers (arranged)
- RIMSKY-KORSAKOV: *Bumble Bee*
- GRUBER: *Silent Night*

**12-31-43** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 2 January 1944:**

**01-02-44** **Concert Orchestra**, H. Leopold Spitalny conducting; soloists are  
Sunday Robert Merrill, baritone; Nan Merriman, soprano; and Simon Barere, pianist: WEA, 12-12:30 P.M.

- DIX: *The Trumpeter*
- DVOŘÁK: *Slavonic Dance* no. 1
- SAINT-SAËNS: *My Heart at Thy Sweet Voice*
- LISZT: Piano Concerto no. 1
- HERBERT: *Rose of the World*

**NBC Symphony** directed by Leopold Stokowski: WEA, W2XWG, 5-6 P.M.

- WAGNER: Love Music, *Tristan und Isolde* (arr. Stokowski)
- HANSON: Symphony no. 4

**01-03-44** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, 8:30 P.M. (*Voice of Firestone*)

**01-07-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 9 January 1944:**

**01-09-44** **NBC Symphony** directed by Leopold Stokowski: WEA,  
Sunday W2XWG, 5-6 P.M.

- ALBENIZ: *Holiday in Seville*
- DEBUSSY: *Prélude à "L'Après-midi d'un faune"*
- FERNANDEZ: *Batuoua*
- GUARNIERI: *Brazilian Dance*  
*Flor do Tremembé*  
*Savage Dance*

- COPLAND: *Short Symphony*

**01-10-44** **Richard Crooks**, tenor, and the orchestra conducted by Roy  
Monday Shield: WEA, 8:30 P.M. (*Voice of Firestone*)

**01-14-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 16 January 1944:**

**01-16-44** **Concert Orchestra**; Nan Merriman, soprano, and Robert Merrill,  
Sunday baritone; H. L. Spitalny conducts: WEA, 12-12:30 P.M.

- TCHAIKOVSKY: Waltz from *Eugen Onegin*
- TCHAIKOVSKY: *Joan d'Arc*
- DVOŘÁK: *Slavonic Dance* no. 2
- BURLEIGH: *Deep River*
- GERSHWIN: *I Got Plenty of Nothin'*
- HERBERT: *Habanera*  
*Punchinello*  
*Rose of the World*

NBC Symphony directed by Leopold Stokowski: WEA, F, W2XWG, 5–6 P.M.

- TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- SKILTON: *Sunrise Song*
- THOMSON: *The Plough That Broke the Plains*
- ZIMBALIST: *American Rhapsody*

**01-21-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, F, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 23 January 1944:**

**01-23-44** **Concert Orchestra**; Nan Merriman, soprano, and Robert Merrill,  
Sunday baritone; H. L. Spitalny conducts: WEA, F, 12–12:30 P.M.

- GLINKA: *Kamarinskaja*
- KOENEMAION: *When the King Went Forth to War*
- VERDI: Ballet Suite, from *Aida*
- SAINT-SAËNS: *My Heart at Thy Sweet Voice* from *Samson et Dalila*

• HOSCHNA: Medley from *Madame Sherry*

NBC Symphony directed by Leopold Stokowski: WEA, F, W2XWG, 5–6 P.M.

- WAGNER: Prelude and *Magic Fire Music* from *Lohengrin*, Act I
- HINDEMITH: *Nobilissima Visione*

**01-24-44** **Richard Crooks**, tenor, and the orchestra conducted by Howard  
Monday Barlow: WEA, F, 8:30 P.M. (*Voice of Firestone*)

**01-28-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus directed by Frank Black: WEA, F, 8 P.M. (*Cities Service Show*)  
[NYT]

**Week of 30 January 1944:**

**01-30-44** **Concert Orchestra**; Nan Merriman, soprano, and Robert Merrill,  
Sunday baritone; H. L. Spitalny conducts: WEA, F, 12–12:30 P.M.

- FRIMI: Excerpts, *Three Musketeers*; *My Belle*
- BURLEIGH: *Deep River*
- WOLF-FERRARI: *Valze Intermezzo*, from *I gioielli della Madonna*
- MASSENET: *Il est doux, Herodiade*; Suite from *El Cid*
- COWARD: *I'll See You Again*

NBC Symphony directed by Leopold Stokowski: WEA, F, W2XWG, 5–6 P.M.

- SHOSTAKOVICH: Prelude in E-flat Minor
- TCHAIKOVSKY: Symphony no. 6 ("Pathétique")

**01-31-44** **Mary Van Kirk**, contralto; Joseph Fuchs, violinist, and the  
Monday orchestra conducted by Howard Barlow: WEA, F, 8:30 P.M. (*Voice of Firestone*)

**02-04-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus: WEA, F, 8 P.M. (*Cities Service Show*)  
[NYT]



**Week of 6 February 1944:**

- 02-06-44** **Concert Orchestra;** Nan Merriman, soprano, Robert Merrill, baritone and Mischa Mischakoff, violinist; H. L. Spitalny conducts: Sunday WEA, 12-12:30 P.M.
- DOPPLER: *Overture to Ilke*
  - ROMBERG: *Stout-Hearted Men*
  - KREISLER: *La Gitana*
  - TCHAIKOVSKY: *None But the Lonely Heart*
  - SCHUTT: *Smiling Again*
  - ROMBERG: *Deep In My Heart*
- NBC Symphony directed by Leopold Stokowski, with Edward Steuerman as piano soloist: WEA, W2XWG, 5-6 P.M.
- SCHUBERT: Symphony no. 8 ("Unfinished")
  - NOVACEK: *Perpetuum Mobile*
  - SCHOENBERG: Piano Concerto, op. 42 (first public performance)
- 02-07-44** **Richard Crooks**, tenor, and Orchestra conducted by Alfred Monday Wallenstein: WEA, 8:30 P.M. (*Voice of Firestone*)
- 02-12-44** **NBC Symphony** conducted by Leopold Stokowski at Carnegie Saturday Hall; benefit for the National Foundation for Infantile Paralysis, Inc.
- BACH: Toccata and Fugue in D Minor
  - CESTI: *Tu mancavi a tormentarmi, crudelissima speranza* ("First concert performance")
  - DEBUSSY: *La Cathédral engloutie*
  - WAGNER: *Liebestod* from *Tristan und Isolde*
  - TCHAIKOVSKY: Symphony no. 6 ("Pathétique")
- [NYT and NYPL]

**Week of 13 February 1944:**

- 02-13-44** **NBC Symphony** directed by Leopold Stokowski: WEA, Sunday W2XWG, 5-6 P.M.
- DEBUSSY: *La Cathédral engloutie*
  - BUTTERWORTH: *Shropshire Lad*
  - ANTIEL: Symphony no. 4
- 02-14-44** **Richard Crooks**, tenor, and Orchestra conducted by Alfred Monday Wallenstein: WEA, W2XWG, 8:30 P.M. (*Voice of Firestone*)
- [NYT]

**Week of 20 February 1944:**

- 02-20-44** **NBC Symphony** directed by Leopold Stokowski, with Edward Sunday Steuerman as piano soloist: WEA, W2XWG, 5-6 P.M.
- RIMSKY-KORSAKOV: *Capriccio espagnol*
  - TCHAIKOVSKY: *Solitude*
  - STRAVINSKY: *Petroushka* Suite
  - AMFITHEATROF: *De Profundis clamavi*
- [NYT]

**Week of 27 February 1944:**

- 02-27-44** **NBC Symphony** directed by Leopold Stokowski: WEA, Sunday W2XWG, 5-6 P.M.
- BRAHMS: Symphony no. 3
  - BACH: Passacaglia and Fugue in C Minor (arr. Stokowski)
- 02-28-44** **Richard Crooks**, tenor, and Orchestra conducted by Alfred Monday Wallenstein: WEA, W2XWG, 8:30 P.M. (*Voice of Firestone*)
- [NYT]

**Week of 5 March 1944:**

- 03-05-44** NBC Symphony conducted by Toscanini: WEAFF, also FM, 5-6 P.M.  
 Sunday
- BEETHOVEN: Overture and Adagio and Allegretto from *Creatures of Prometheus*  
 Symphony no. 6 ("Pastoral")
- 03-06-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 12 March 1944:**

- 03-12-44** Arturo Toscanini conducts the NBC Symphony: WEAFF, also  
 Sunday FM, 5-6 P.M.
- MUSSORGSKY: Prelude to *Khovantchina*
  - TCHAIKOVSKY: *The Tempest* Overture
  - SHOSTAKOVICH: Symphony no. 1
- 03-13-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 19 March 1944:**

- 03-19-44** Arturo Toscanini conducts the NBC Symphony: WEAFF, also  
 Sunday FM, 5-6 P.M.
- WEBER: Overture to *Oberon*
  - HAYDN: Symphony no. 92 ("Oxford")
  - RESPIGHI: *Pini di Roma*
- 03-20-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 03-24-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT and Key]

**Week of 26 March 1944:**

- 03-26-44** Arturo Toscanini conducts the NBC Symphony: WEAFF, also  
 Sunday FM, 5-6 P.M.
- CASTELNUOVO-TEDESCO: Overture to *The Taming of the Shrew*
  - SCHUBERT: Symphony no. 2
  - BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*
  - SMETANA: *The Moldau*
- 03-27-44** Richard Crooks, tenor, and orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 2 April 1944:**

- 04-02-44** NBC Symphony conducted by Toscanini; Oscar Levant is the  
 Sunday piano soloist: WEAFF, also FM, 5-6 P.M.
- GERSHWIN: Concerto in F Major
  - MIGNONE: *Symphonic Impressions of Four Old Brazilian Churches*
- 04-03-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 9 April 1944:**

- 04-09-44** **Arturo Toscanini** conducts the NBC Symphony; Jascha Heifetz  
 Sunday is the violin soloist: WEAf, also FM, 5-6 P.M.  
 • WAGNER: Prelude and Good Friday Spell, *Parsifal*  
 • MENDELSSOHN: Violin Concerto
- 04-14-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT and Key]

**Week of 16 April 1944:**

- 04-16-44** **NBC Symphony Orchestra** conducted by Frank Black: WEAf,  
 Sunday also FM, 5-6 P.M.  
 • BEETHOVEN: *Egmont Overture*  
*Concerto no. 5 ("Emperor")*  
 (with Robert Casadesu, pianist)
- 04-17-44** **Richard Crooks**, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)
- 04-18-44** **NBC Symphony**; War Bond concert conducted by Toscanini:  
 Tuesday  
 • *Star Spangled Banner* (not broadcast)  
 • BRAHMS: Symphony no. 1 (not broadcast)  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")  
 • BEETHOVEN: Symphony no. 5  
 [NYT and Key]

**Week of 23 April 1944:**

- 04-23-44** **NBC Symphony Orchestra**, conducted by Frank Black: WEAf,  
 Sunday also FM, 5-6 P.M.  
 • RACHMANINOV: *Symphonic Dances*, op. 45  
*Symphony no. 2, movt. III*  
*Prelude in C-sharp Minor, op. 3, no. 2* (arr.  
 Black?)
- 04-28-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

**Week of 30 April 1944:**

- 04-30-44** **NBC Symphony Orchestra**, conducted by Frank Black; Mischa  
 Sunday Mischakoff is the violin soloist: WEAf, also FM, 5-6 P.M.  
 • GOLDMARK: *In Springtime Overture*  
 • WIENIAWSKI: Violin Concerto in D Minor  
 • LISZT: *Les Préludes*
- 05-01-44** **Richard Crooks**, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-05-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

Week of 7 May 1944:

- 05-07-44** NBC Symphony Orchestra, conducted by Frank Black: WEAFF,  
Sunday also FM, 5-6 P.M.  
• GRIEG: *Huldigungsmarsch*, from *Sigurd Jorsalfar*  
• HANSON: Symphony no. 2 ("Romantic")  
• WAGNER: Prelude to *Die Meistersinger*
- 05-08-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-12-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT]

Week of 14 May 1944:

- 05-14-44** NBC Symphony Orchestra, conducted by Frank Black;  
Sunday Vladimir Brenner is the pianist: WEAFF, also FM, 5-6 P.M.  
• GLAZUNOV: *Carnival Overture*  
• RACHMANINOV: Piano Concerto no. 1  
• TCHAIKOVSKY: *Marche Slave*
- 05-15-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-19-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT]

Week of 21 May 1944:

- 05-21-44** NBC String Quartet presents a Music Critics Circle of New  
Sunday York Award Program. [NBC String Quartet no. 1: Mischa  
Mischakoff and Daniel Guilet, violinists; Carleton Cooley, viola,  
and Benar Heifetz, cello]: WEAFF, 12 m.-12:30 P.M.  
• THOMPSON: Quartet no. 1 in D Minor  
NBC Symphony Orchestra, conducted by Frank Black: WEAFF,  
also FM, 5-6 P.M.  
• MOZART: Symphony no. 28, K. 200  
• LEKEU: Adagio for Strings  
• BORODIN: *Polovtsian Dances* from *Prince Igor*  
• GOULD: *American Suite*
- 05-22-44** Richard Crooks, tenor, and Orchestra conducted by Howard  
Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-25-44** NBC Symphony and the New York Philharmonic  
Thursday Orchestras, with the 600-voice All City High School Chorus and  
Glee Clubs, conducted by Toscanini at Madison Square Garden (*not  
broadcast*)  
• WAGNER: Overture to *Tannhäuser*  
*Siegfried's Rhine Journey*  
*Ride of the Valkyries*  
• VERDI: *Rigoletto*: Act III  
*Hymn of the Nations*  
• SOUSA: *Stars and Stripes Forever*  
(with soloists Leonard Warren, Zinka Milanov, Jan Peerce,  
Nan Merriman and Nicola Moscona)

**05-26-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT, NYPL and Key]

**Week of 28 May 1944:**

**05-28-44** **NBC Symphony Orchestra**, conducted by Frank Black: WEAFF,  
 Sunday also FM, 5-6 P.M.

- IPPOLITOV-IVANOV: *Caucasion Sketches*
- TCHAIKOVSKY: Violin Concerto in D Major  
 with Tossy Spivakovsky, violin soloist

**05-29-44** **Richard Crooks**, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. *(Voice of Firestone)*

**06-02-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

**Week of 4 June 1944:**

**06-04-44** **NBC Symphony Orchestra**, conducted by Frank Black: WEAFF,  
 Sunday also FM, 5-6 P.M.

- BACH: Fantasia and Fugue for Organ in G Minor
- MENOTTI SALTA: *Mirage* (world première)
- MENDELSSOHN: Symphony no. 4 ("Italian")

**06-05-44** **Richard Crooks**, tenor, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. *(Voice of Firestone)*

**06-09-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

**Week of 11 June 1944:**

**06-11-44** **NBC Symphony Orchestra**, conducted by Frank Black; Arthur  
 Sunday Balsam is the piano soloist: WEAFF, also FM, 5-6 P.M.

- LALO: Overture to *Le Roi d'Ys*
- J. STRAUSS: Overture to *Die Fledermaus*
- BEETHOVEN: Piano Concerto no. 2

**06-12-44** **Rose Bampton**, soprano, and Orchestra conducted by Howard  
 Monday Barlow: WEAFF, also FM, 8:30 P.M. *(Voice of Firestone)*

**06-16-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEAFF (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

**Week of 18 June 1944:**

**06-18-44** **NBC Symphony Orchestra**, conducted by Frank Black: WEAFF,  
 Sunday also FM, 5-6 P.M.

- SCHUBERT: Symphony no. 8 ("Unfinished"), movt. I
- TCHAIKOVSKY: Symphony no. 5, movt. II
- MOZART: Symphony no. 40, movt. III
- FRANCK: Symphony in D Minor, movt. II
- TCHAIKOVSKY: Symphony no. 4, movt. IV

- 06-19-44** **Leonard Warren**, baritone, and the Firestone Symphony  
Monday Orchestra conducted by Howard Barlow: WEA, also FM, 8:30  
P.M. (*Voice of Firestone*)
- 06-23-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT]

**Week of 25 June 1944:**

- 06-25-44** **Arturo Toscanini** conducts the NBC Symphony in a War Loan  
Sunday concert: WEA, also FM, 5-6 P.M.  
• PROKOFIEV: "Classical" Symphony  
• MANCINELLI: *Scherzo* from *Scene Veneziani*  
• WALDTEUFEL: *Skaters Waltz*  
• TCHAIKOVSKY: *Nutcracker* Suite  
• ROSSINI: Overture, *La gazza ladra*
- 06-26-44** **Gladys Swarthout**, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M.
- 06-30-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT and Key]

**Week of 2 July 1944:**

- 07-02-44** **Arturo Toscanini** conducts the NBC Symphony for another War  
Sunday Loan concert: WEA, also FM, 5-6 P.M.  
• HAYDN: Symphony no. 99  
• FRANCK: *Les Éolides*  
• PUCCINI: *Minuetto*, Act II and *Intermezzo*, Act III, from *Manon*  
*Lescaut*  
• BRAHMS-DVOŘÁK: *Hungarian Dances*, nos. 17, 20, 21
- 07-03-44** **Richard Crooks**, tenor, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 07-07-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT and Key]

**Week of 9 July 1944:**

- 07-09-44** **NBC Symphony Orchestra**, conducted by Frank Black; Byron  
Sunday James, 16-year-old pianist, is soloist: WEA, also FM, 5-6 P.M.  
• SMETANA: Overture to *The Bartered Bride*  
• J. STRAUSS: *Emperor Waltzes*  
• BEETHOVEN: Piano Concerto no. 4
- 07-10-44** **Gershwin Music**, by Todd Duncan, baritone; Jesus Maria  
Monday Sanroma, pianist, and orchestra conducted by Howard Barlow:  
WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 07-14-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra  
Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
(*Cities Service Show*)  
[NYT]

Week of 16 July 1944:

- 07-16-44** NBC Symphony Orchestra, conducted by Frank Black; soloists are Edward Vito, harpist, and Carmine Coppola, flutist: WEA, also FM, 5-6 P.M.  
 Sunday
- WOLF-FERRARI: Overture to *Il Segreto di Susanna*
  - MOZART: Concerto for Flute and Harp in C Major, K. 299
  - RIMSKY-KORSAKOV: *Capriccio espagnol*
- 07-17-44** Igor Gorin, baritone, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 07-21-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

Week of 23 July 1944:

- 07-23-44** NBC Symphony Orchestra presents an all-American program  
 Sunday conducted by Frank Black: WEA, also FM, 5-6 P.M.  
  - TAYLOR: *Fantasy on Two Themes*
  - WILLSON: *Scherzo* from Symphony no. 2
  - GERSHWIN-BENNETT: *Porgy and Bess* Symphonic Picture
- 07-24-44** Licia Albanese, soprano, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 07-28-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

Week of 30 July 1944:

- 07-30-44** NBC Symphony Orchestra conducted by Frank Black; Leo  
 Sunday Smit is the piano soloist: WEA, also FM, 5-6 P.M.  
  - GERMAN: Dances from *Neil Gwyn*
  - ELGAR: *Pomp and Circumstance*
  - BLISS: Piano Concerto
- 07-31-44** Dorothy Maynor, soprano, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 6 August 1944:

- 08-06-44** NBC Symphony Orchestra, conducted by Frank Black:  
 Sunday WEA, also FM, 5-6 P.M.  
  - MENDELSSOHN Overture and scherzo from *A Midsummer Night's Dream*  
 Symphony no. 3 ("Scottish")
- 08-07-44** Nan Merriman, soprano; Max Hollander, violinist; Orchestra and  
 Monday Chorus conducted by H. L. Spitalny: WEA (Also FM), 6:15-6:40 P.M.  
 Richard Crooks, tenor, and the Firestone Symphony Orchestra conducted by Howard Barlow: WEA, also FM, 8:30 P.M.
- 08-09-44** Mary Henderson, soprano; orchestra and chorus directed by  
 Wednesday Milton Katims: 6:15-6:40 P.M.
- 08-11-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 13 August 1944:**

- 08-13-44** NBC Symphony Orchestra, conducted by Frank Black:  
 Sunday WEA, also FM, 5-6 P.M.  
 • SCHUBERT: Symphony no. 2  
 • SAVINO: *Panorama*, Symphonic Impression  
 • CHABRIER: *España*
- 08-14-44** Ezio Pinza, bass; the orchestra is conducted by Howard Barlow:  
 Monday WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 08-18-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 20 August 1944:**

- 08-20-44** Concert Orchestra, H. Leopold Spitalny conducting. Nan  
 Sunday Merriman and Baritone Robert Merrill are soloists: WEA, 12-  
 12:30 P.M.  
 NBC Symphony Orchestra, conducted by Frank Black; Eudice  
 Shapiro is the violinist: WEA, also FM, 5-6 P.M.  
 • HANDEL-ELGAR: Overture in D Minor  
 • WEBER-BERLIOZ: *Invitation to the Dance*  
 • MOZART: Violin Concerto no. 5 (K. 219?)
- 08-21-44** Patrice Manzel, soprano; the orchestra is conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 08-25-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 27 August 1944:**

- 08-27-44** NBC Symphony Orchestra, conducted by Toscanini: WEA,  
 Sunday also FM, 5-6 P.M.  
 • HÉROLD: *Zampa* Overture  
 • BOCCHERINI: *Minuet* in A Major  
 • HAYDN: Serenade in C Major (from Quartet in F Major, op. 3,  
 no. 5)  
 • SIBELIUS: *Swan of Tuonela*  
 • WAGNER: *Waldweben* from *Siegfried*  
 • TCHAIKOVSKY: Waltzes from *Eugen Onegin*  
 • SOUSA: *El Capitán*, *Washington Post March*
- 08-28-44** Nan Merriman, soprano; Orchestra and Chorus conducted by  
 Monday H.L. Spitalny: WEA, 6:15-6:40 P.M.  
 Bidu Sayao, soprano; the orchestra is conducted by Howard  
 Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Helen Traubel, soprano, and the Symphonic Orchestra,  
 conducted by Robert Armbruster: WEA (Also FM), 9-9:30 P.M.
- 08-29-44** Robert Merrill, baritone; Julie Conway, songs; H. Leopold  
 Tuesday Spitalny directs the chorus and orchestra, WEA (Also FM), 6:15-  
 6:40 P.M.
- 08-30-44** Mary Henderson, soprano; concert orchestra and chorus  
 Wednesday conducted by Milton Katims: WEA (Also FM), 6:15-6:40 P.M.



- 08-31-44** **Hugh Thompson**, baritone; Sylvie St. Clair, songs; Milton Katims directs the concert orchestra and chorus: WEAf (Also FM), Thursday 6:15-6:40 P.M.
- 09-01-44** **Concert Orchestra** and Chorus conducted by H. Leopold Spitalny; Nan Merriman, soprano: WEAf (Also FM), 6:15-6:40. Friday  
**Lucille Manners**, soprano; Ross Graham, baritone, and orchestra and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT, NYPL and Key]

**Week of 3 September 1944:**

- 09-03-44** **Arturo Toscanini** conducts the NBC Symphony Orchestra in a Sunday concert for Allied service men overseas: WEAf, also FM, 5-6 P.M.  
 • BOSSI: *Intermezzi Goldoniani*  
 • MOZART: Symphony no. 29, K. 201  
 • DE FALLA: from *El Amor Brujo*: *Ritual Fire Dance, Dance of Terror*  
 • GOLDMARK: *Rustic Wedding Suite: In the Garden and Serenade*  
 • GLINKA: *Jota aragonesa*
- 09-04-44** **Richard Crooks**, tenor; the orchestra is conducted by Howard Monday Barlow: WEAf, also FM, 8:30 P.M. *(Voice of Firestone)*  
**Josephine Antoine**, soprano; Ralph Nyland, tenor; Reinhold Schmidt, bass; Chorus and Orchestra directed by Roy Shield: WEAf (Also FM), 10-10:30 P.M.
- 09-05-44** **Orchestra and Chorus**, directed by H. Leopold Spitalny; Robert Tuesday Merrill, baritone, and Mischa Mischakoff, violinist, are soloists: WEAf (Also FM), 6:15-6:40 P.M.
- 09-08-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra Friday and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT and Key]

**Week of 10 September 1944:**

- 09-10-44** **NBC Symphony Orchestra**, conducted by Frank Black: Sunday WEAf, also FM, 5-6 P.M.  
 • MASSENET: Overture to *Phèdre*  
 • DEBUSSY: Two Nocturnes: *Nuages* and *Fêtes*  
 • GLIERE: *Russian Sailors Dance* from *The Red Flower*  
 • LIADOV: *Baba Jaga*  
 • SIBELIUS: *Valse triste*  
 • LISZT: *Hungarian Rhapsody*
- 09-11-44** **Mary van Kirk**, mezzo-soprano; the orchestra is conducted by Monday Howard Barlow: WEAf, also FM, 8:30 P.M. *(Voice of Firestone)*
- 09-13-44** **Nan Merriman**, soprano; Orchestra and Chorus conducted by Wednesday Milton Katims: WEAf, 6:15-6:40 P.M.
- 09-15-44** **Lucille Manners**, soprano; Ross Graham, baritone, and orchestra Friday and chorus, directed by Frank Black: WEAf (Also FM), 8 P.M.  
*(Cities Service Show)*  
 [NYT]

**Week of 17 September 1944:**

- 09-17-44** NBC Symphony Orchestra, conducted by Frank Black:  
 Sunday WEA, also FM, 5-6 P.M.  
 • DVOŘÁK: *Carnival Overture*  
 Symphony no. 9 ("New World")
- 09-18-44** Concert Orchestra and Chorus conducted by H. Leopold  
 Monday Spitalny; Florence Yeend, soprano, and Earl Wild, pianist, are  
 soloists: WEA (Also FM), 6:15-6:40.  
 Eleanor Steber, soprano; the orchestra is conducted by Howard  
 Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 09-20-44** Nan Merriman, soprano, and Mischa Mischakoff, violinist;  
 Wednesday Orchestra and Chorus conducted by H. Leopold Spitalny: WEA,  
 6:15-6:40 P.M.
- 09-22-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 24 September 1944:**

- 09-24-44** NBC Symphony Orchestra, conducted by Frank Black:  
 Sunday WEA, also FM, 5-6 P.M.  
 No program given.
- 09-25-44** Concert Orchestra and Chorus conducted by H. Leopold  
 Monday Spitalny; Nan Merriman, soprano: WEA (Also FM), 6:15-6:40  
 P.M.  
 Dusolina Giannini, soprano; the orchestra is conducted by  
 Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 09-26-44** Concert Orchestra and chorus, under direction of Milton Katims,  
 Tuesday with Robert Merrill, baritone: WEA, 6:15-6:40 P.M..
- 09-27-44** Florence Yeend, soprano, and Mischa Mischakoff, violinist;  
 Wednesday Orchestra and Chorus: WEA, 6:15-6:40 P.M.
- 09-29-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 1 October 1944:**

- 10-01-44** NBC Symphony Orchestra, conducted by Frank Black; Earl  
 Sunday Wild is the piano soloist: WEA, also FM, 5-6 P.M.  
 • GRIEG: *Peer Gynt* Suite no. 1  
 Piano Concerto in A Minor
- 10-06-44** Nan Merriman, soprano, and Mischa Mischakoff, violinist;  
 Friday Orchestra and Chorus conducted by H. Leopold Spitalny: WEA,  
 6:15-6:40 P.M.  
 Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 8 October 1944:**

- 10-08-44** NBC Symphony Orchestra conducted by Frank Black, with  
 Sunday Nathan Milstein, violinist: WEA, also FM, 5-6 P.M.  
 • BIZET: *Patrie!*  
 • RAVEL: *Pavane pour une infante défunte*  
 • SAINT-SAËNS: *French Military March*  
 • LALO: *Symphonie espagnole*
- 10-09-44** Richard Crooks, tenor; the orchestra is conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 10-13-44** Nan Merriman, soprano; Orchestra and Chorus conducted by H.  
 Friday Leopold Spitalny: WEA, 6:15-6:40 P.M.  
 Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 15 October 1944:**

- 10-15-44** NBC Symphony Orchestra, with Marian Anderson, contralto,  
 Sunday conducted by Frank Black: WEA, also FM, 5-6 P.M.  
 • GOUNOD: Ballet Music from *Faust*  
 • DONIZETTI: *O, mio Fernando* from *La favorita*  
 • BIZET: *Agnus Dei*  
 • MENDELSSOHN: *Fingal's Cave Overture*  
 • REIS-BLACK: *Perpetual Motion*  
 • Spirituals:  
*Sometimes I Feel Like a Motherless Child*  
*Honor Honor* (Arranged)
- 10-16-44** Nan Merriman, soprano; Ralph Nyland, tenor, and Earl Wild,  
 Monday pianist; Orchestra and Chorus conducted by H. Leopold Spitalny:  
 WEA, 6:15-6:40 P.M.  
 Richard Crooks, tenor; the orchestra is conducted by Howard  
 Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 10-19-44** Orchestra and Chorus, directed by Milton Katims. Robert  
 Thursday Merrill is the baritone soloist: WEA, 6:15-6:40 P.M.  
*Music in American Cities*, Henri Nosco conducts; soloists are  
 Ralph Kirkpatrick, harpsichordist; Meg Mundy, soprano; Remo  
 Bolognini and Bernard Robbins, violinists, and Benar Heifetz,  
 cellist: WEA, 11:30-12 P.M.
- 10-20-44** Lucille Manners, soprano; Ross Graham, baritone, and orchestra  
 Friday and chorus, directed by Frank Black: WEA (Also FM), 8 P.M.  
 (*Cities Service Show*)  
 [NYT]

**Week of 22 October 1944:**

- 10-22-44** NBC Symphony conducted by Toscanini: WEA, also FM, 5-6  
 Sunday P.M.  
 • BEETHOVEN: Symphony no. 1  
 Symphony no. 8
- 10-23-44** Genevieve Rowe, soprano; Ralph Nyland, tenor, and Earl Wild,  
 Monday pianist; Orchestra and Chorus conducted by H. Leopold Spitalny:  
 WEA, 6:15-6:40 P.M.  
 Richard Crooks, tenor; the orchestra is conducted by Howard  
 Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)

- 10-25-44** **Milton Katims** conducts the orchestra and chorus; Nan Merriman is soprano soloist: WEA, 6:15-6:40 P.M.  
 Wednesday  
**10-26-44** **Music in American Cities**, with Nan Merriman, soprano; Henri Nosco, orchestra and chorus: WEA, 11:30-12 P.M.  
 Thursday [NYT and Key]

**Week of 29 October 1944:**

- 10-29-44** **NBC Symphony** conducted by Toscanini. Arthur Rubinstein is the piano soloist: WEA, also FM, 5-6 P.M.  
 Sunday • BEETHOVEN: *Leonore* Overture no. 1  
 Excerpts from *Creatures of Prometheus* (Adagio and Allegretto)  
 Piano Concerto no. 3  
**10-30-44** **Richard Crooks**, tenor; the orchestra is conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**10-31-44** **NBC Symphony** conducted by Toscanini (*not broadcast*).  
 Tuesday • ROSSINI: Overture to *Il barbiere di Siviglia*  
 • VERDI: *Va pensiero* from *Nabucco*  
 Quartet from *Rigoletto*  
 (with Ribla, Merriman, Peerce and Valentino)  
 Overture to *I vespri Siciliani*  
 Prelude to Act III of *La traviata*  
*Eri tu* from *Un ballo in maschera*  
 (sung by Valentino)  
 • PONCHIELLI: *Dance of the Hours* from *La Gioconda*  
**11-01-44** **Genevieve Rowe**, soprano; Milton Katims conducts the chorus and orchestra: WEA, 6:15-6:40 P.M.  
 Wednesday  
**11-03-44** **Nan Merriman**, soprano and Mischa Mischakoff, violinist. H. L. Spitalny conducts: WEA, 6:15-6:40 P.M.  
 Friday  
**Dorothy Kirsten**, soprano; choir and orchestra, Paul Lavalie conducting: WEA, 8 P.M.  
 [NYT, NYPL and Key]

**Week of 5 November 1944:**

- 11-05-44** **NBC Symphony** conducted by Toscanini: WEA, also FM, 5-6 P.M.  
 Sunday • BEETHOVEN: Symphony no. 3 ("Eroica")  
**11-09-44** **Music in American Cities** presents Carol Deta, soprano, Nathaniel Sprinzena, tenor, and William Quentmeyer, bass. Henri Nosco conducts: WEA, 11:30-11:55 P.M.  
 Thursday [NYT, NYPL and Key]

**Week of 12 November 1944:**

- 11-12-44** **NBC Symphony** conducted by Toscanini. Ania Dorfmann is the piano soloist: WEA, also FM, 5-6 P.M.  
 Sunday • BEETHOVEN: *Egmont* Overture  
 String Quartet, F Major, op. 135—*Lento assai* and *Vivace*  
 Piano Concerto no. 1  
**11-13-44** **Gladys Swarthout**, mezzo-soprano, and orchestra conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
**11-16-44** **Music in American Cities** with Margaret Rebeil, soprano Henri Nosco conducts: WEA, 11:30-12 P.M.  
 Thursday [NYT, NYPL and Key]

**Week of 19 November 1944:**

- 11-19-44** NBC Symphony conducted by Toscanini: WEAFF, also FM, 5-6 P.M.  
 • BEETHOVEN: *Leonore Overture no. 2*  
*Symphony no. 7*
- 11-20-44** Richard Crooks, tenor, and orchestra and chorus conducted by  
 Monday Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 11-24-44** Orchestra and chorus, directed by H. Leopold Spitalny. Nan  
 Friday Merriman, soprano, and Sylvia Marlowe, harpsichordist, are  
 soloists: WEAFF, 6:15-6:40 P.M.  
 [NYT, NYPL and Key]

**Week of 26 November 1944:**

- 11-26-44** NBC Symphony conducted by Toscanini; Rudolf Serkin is the  
 Sunday piano soloist: WEAFF, also FM, 5-6 P.M.  
 • BEETHOVEN: *Coriolan Overture*  
*Quartet in B-flat Major, op. 130, Cavatina*  
*Quartet in C Major, no. 3, op. 59, Allegro*  
*molto*  
*Piano Concerto no. 4*
- 11-27-44** Earl Wild, pianist; Nan Merriman, soprano; orchestra and chorus:  
 Monday WEAFF, 6:15-6:40 P.M.  
 Richard Crooks, tenor; Barlow Orchestra: WEAFF, also FM, 8:30  
 P.M. (*Voice of Firestone*)
- 11-30-44** Music in American Cities with Max Goberman, conducting;  
 Thursday soloists are Edna Phillips, soprano; Wilson Lang, tenor, and Sylvia  
 Marlowe, harpsichordist: WEAFF, 11:30-12 P.M.
- 12-01-44** Orchestra and chorus, directed by H. Leopold Spitalny. Nan  
 Friday Merriman, soprano, sings: WEAFF, 6:15-6:40 P.M.  
 [NYT, NYPL and Key]

**Week of 3 December 1944:**

- 12-03-44** Milton Katims directs the orchestra and chorus; Nan Merriman is  
 Sunday the soprano soloist, singing Christmas carols, etc.: WEAFF, 1:15-  
 1:30 P.M.  
 NBC Symphony conducted by Toscanini: WEAFF, also FM, 5-6  
 P.M.  
 • BEETHOVEN: *Septet*  
*Symphony no. 2*
- 12-04-44** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
 Monday Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)
- 12-06-44** Genevieve Rowe, soprano; Frank Black conducts the chorus and  
 Wednesday orchestra: WEAFF, 6:15-6:40 P.M.
- 12-08-44** Mischa Mischakoff, violinist; Nan Merriman, soprano; chorus  
 Friday and orchestra directed by H. Leopold Spitalny: WEAFF, 6:15-6:40  
 P.M.  
 [NYT, NYPL and Key]

**Week of 10 December 1944:**

- 12-10-44** NBC Symphony conducted by Toscanini: WEAFF, also FM, 5-6 P.M.  
 Sunday
- BEETHOVEN: *Fidelio*, Act I  
 (with Rose Bampton, Jan Peerce, Eleanor Steber, Herbert Janssen, Sidor Belarsky, Nicola Moscona, Joseph Victor Laderoute and a chorus of forty mixed voices directed by Peter Wilhousky)
- 12-11-44** Richard Crooks, tenor, and orchestra conducted by Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday [NYT, NYPL and Key]

**Week of 17 December 1944:**

- 12-17-44** NBC Symphony conducted by Toscanini: WEAFF, also FM, 5-6 P.M.  
 Sunday
- BEETHOVEN: *Fidelio*, Act II  
 (artists as above)
- 12-18-44** Richard Crooks, tenor, and orchestra and chorus conducted by Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday [NYT, NYPL and Key]

**Week of 24 December 1944:**

- 12-24-44** NBC Symphony conducted by Eugene Ormandy; Joseph Victor Laderoute is the tenor soloist: WEAFF, also FM, 5-6 P.M.  
 Sunday
- CORELLI: Concerto Grosso no. 8 ("Christmas Concerto")
  - J. C. BACH: Sinfonia for Double Orchestra, no. 3 (arr. Ormandy)
  - BERLIOZ: *L'Enfance du Christ*, part II:  
*Le Repos de la Sainte Famille*
  - STRAVINSKY: *Firebird* Suite
- 12-25-44** Richard Crooks, tenor, and orchestra and chorus conducted by Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday [NYT and NYPL]

**Week of 31 December 1944:**

- 12-31-44** NBC Symphony Orchestra conducted by Eugene Ormandy, with Erica Morini, violinist: WEAFF, also FM, 5-6 P.M.  
 Sunday
- HANDEL: Concerto for Orchestra, D Major, op. 3, no. 6 (arr. Ormandy)
  - MOZART: Symphony no. 35 ("Haffner"), K. 385
  - BARBER: Second Essay for Orchestra
  - WIENIAWSKI: Violin Concerto no. 2
- 01-01-45** Richard Crooks, tenor, and orchestra and chorus conducted by Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- 01-04-45** Music in American Cities, with orchestra and chorus and Edna Phillips, soprano: WEAFF, 11:30-12 P.M.  
 Friday [NYT and NYPL]

**Week of 7 January 1945:**

- 01-07-45** NBC Symphony Orchestra, conducted by Eugene Ormandy: WEAFF, also FM, 5-6 P.M.  
 Sunday
- VILLA-LOBOS: Preludio from *Bachianas brasileiras* no. 1
  - KHRENNIKOV: Symphony no. 1
  - MENDELSSOHN: *Scherzo*, G Minor (from String Octet, op. 20)
  - J. STRAUSS: *Tales from the Vienna Woods*

- 01-08-45** Gladys Swarthout, soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**01-11-45** **Music in American Cities**, Henri Nosco, conducting. Margaret  
Thursday Daum, soprano; Robert Merrill, baritone; and Yella Pessl,  
harpsichordist: WEA, 11:30-12 P.M.  
[NYT and NYPL]

**Week of 14 January 1945:**

- 01-14-45** NBC Symphony Orchestra, conducted by Eugene Ormandy:  
Sunday WEA, also FM, 5-6 P.M.  
• BRAHMS: *Academic Festival Overture*  
Symphony no. 2  
**01-15-45** Mischa Mischakoff, violinist; Nan Merriman, mezzo-soprano,  
Monday and orchestra directed by H.L. Spitalny: WEA, 6:15-6:40 P.M.  
**Rise Stevens**, mezzo-soprano, and orchestra conducted by  
Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**01-18-45** **Music in American Cities**, with the Exuadorean Trio. Henri  
Thursday Nosco, conducting: WEA, 11:30-12 P.M.  
[NYT and NYPL]

**Week of 21 January 1945:**

- 01-21-45** NBC Symphony conducted by Toscanini: WEA, also FM, 5-6  
Sunday P.M.  
• KABALEVSKY: *Overture to Colas Breugnon*  
• TCHAIKOVSKY: *Manfred* Symphony  
**01-22-45** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**01-25-45** **Music in American Cities**, with Nan Merriman, mezzo-  
Thursday soprano; Nathaniel Spinzena, tenor, and Henri Nosco, conducting:  
WEA, 11:30-12 P.M.  
[NYT, NYPL and Key]

**Week of 28 January 1945:**

- 01-28-45** NBC Symphony conducted by Toscanini, with Edmund Kurtz,  
Sunday cellist: WEA, also FM, 5-6 P.M.  
• DVOŘÁK: *Scherzo Capriccioso*  
Cello Concerto in B Minor  
[NYPL and Key]

**Week of 4 February 1945:**

- 02-04-45** Arturo Toscanini conducts the NBC Symphony Orchestra:  
Sunday WEA, also FM, 5-6 P.M.  
• CHERUBINI: *Overture to Anacréon*  
• MOZART: Symphony no. 41 ("Jupiter"), K. 551  
• BERLIOZ: *Queen Mab* Scherzo, from *Roméo et Juliette*  
• WAGNER: *Prelude to Die Meistersinger*  
**02-05-45** Bidu Sayao, soprano, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 11 February 1945:**

- 02-11-45** NBC Symphony conducted by Toscanini: WEA, also FM, 5-6 P.M.  
 Sunday  
 • DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
*Ibéria*  
*La Mer*
- 02-12-45** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
 Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT, NYPL and Key]

**Week of 18 February 1945:**

- 02-18-45** NBC Symphony Orchestra, conducted by Malcolm Sargent:  
 Sunday WEA, also FM, 5-6 P.M.  
 • ELGAR: *Cockaigne* Overture  
 • DVOŘÁK: Symphony no. 7
- 02-19-45** Eleanor Steber, soprano, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 NBC Symphony conducted by Toscanini; benefit concert for the  
 National Foundation for Infantile Paralysis, Inc. (*not broadcast*)  
 • MENDELSSOHN: *Ruy Blas* Overture, op. 92  
 • BRAHMS: Piano Concerto no. 2  
 (with Vladimir Horowitz, piano)  
 • RAVEL: *La Valse*  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
 [NYT, NYPL and Key]

**Week of 25 February 1945:**

- 02-25-45** NBC Symphony Orchestra, conducted by Malcolm Sargent,  
 Sunday Yehudi Menuhin is the violin soloist: WEA, also FM, 5-6 P.M.  
 • HANDEL: *Water Music*  
 • ELGAR: Violin Concerto
- 02-26-45** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
 Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 03-01-45** Caroline Segrero, soprano; Enrique Ruiz, tenor; Henri Nosco  
 Thursday and the Orchestra. Buenos Aires is the musical title: WEA, 11:30-  
 12 P.M.  
 [NYT and NYPL]

**Week of 4 March 1945:**

- 03-04-45** NBC Symphony Orchestra, conducted by Malcolm Sargent:  
 Sunday WEA, also FM, 5-6 P.M.  
 • VAUGHAN WILLIAMS: Overture to *The Wasps*  
 • SIBELIUS: Symphony no. 1
- 03-05-45** Richard Crooks, tenor, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 03-07-45** Concert Orchestra, directed by Milton Katims, and Edna  
 Wednesday Phillips, soprano: WEA, 11:30-12 P.M.
- 03-08-45** Rene Dirman, soprano; Henri Nosco directs the orchestra and  
 Thursday mixed chorus: WEA, 11:30-12 P.M.  
 [NYT and NYPL]



**Week of 11 March 1945:**

- 03-11-45** NBC Symphony Orchestra, conducted by Malcolm Sargent.  
 Sunday William Primrose in the viola soloist: WEA, also FM, 5-6 P.M.  
 • HOLST: Ballet from *The Perfect Fool*  
 • WALTON: Viola Concerto  
 • IRELAND: *London Overture*
- 03-12-45** Richard Crooks, tenor, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 18 March 1945:**

- 03-18-45** NBC Symphony conducted by Toscanini: WEA, also FM, 5-6  
 Sunday P.M.  
 • SCHUMANN: Symphony no. 3 ("Rhenish")  
 • MENDELSSOHN: *Scherzo*, G Minor (from String Octet, op. 20)  
 • GERSHWIN: *An American in Paris*
- 03-19-45** Richard Crooks, tenor, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 03-21-45** NBC Orchestra, directed by Milton Katims. Edna Phillips is the  
 Wednesday soprano: WEA 11:30-12 P.M.
- 03-22-45** Music of the New World, Henri Nosco conducting: WEA,  
 Thursday 11:30-12 P.M.  
 [NYT, NYPL and Key]

**Week of 25 March 1945:**

- 03-25-45** Arturo Toscanini conducts the NBC Symphony Orchestra:  
 Sunday WEA, also FM, 5-6 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 • HAYDN: Symphony no. 98  
 • KABALEVSKY: Symphony no. 2
- 03-26-45** Richard Crooks, tenor, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 03-29-45** Music of the New World, with Arthur Balsam, pianist; Henri  
 Thursday Nosco conducting the orchestra and chorus: WEA, 11:30-12 P.M.  
 [NYT, NYPL and Key]

**Week of 1 April 1945:**

- 04-01-45** Arturo Toscanini conducts the NBC Symphony and Nan  
 Sunday Merriman is the soprano soloist: WEA, also FM, 5-6 P.M.  
 • GLUCK: *Orpheus et Eurydice*, Act II  
 • BACH: St. Matthew Passion, Final Chorus  
 (chorus directed by Peter Wilhousky)
- 04-02-45** Yehudi Menuhin, violinist, and orchestra conducted by Howard  
 Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 04-04-45** Concert Orchestra, directed by Milton Katims, and Edna  
 Wednesday Phillips, soprano: WEA, 11:30-12 P.M.
- 04-05-45** Music of the New World, by an orchestra and vocal quartet,  
 Thursday Henri Nosco conducting: WEA, 11:30-12 P.M.  
 [NYT, NYPL and Key]

**Week of 8 April 1945:**

- 04-08-45** NBC Symphony Orchestra, conducted by Frank Black; Earl Sunday Wild is the piano soloist: WEAf, also FM, 5-6 P.M.  
 • SPIALEK: Suite: *The Tall City*  
 • GERSHWIN: Piano Concerto
- 04-09-45** Helen Jepson, soprano, and orchestra conducted by Howard Monday Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)
- 04-12-45** Music in American Cities presents Bernardo Segall, pianist, Thursday and Burie Marx directing the orchestra: WEAf, 11:30-12 P.M.  
 [NYT and NYPL]

**Week of 15 April 1945:**

- 04-15-45** NBC Symphony Orchestra, conducted by Frank Black. Mischa Sunday Mischakoff, violinist, is guest soloist: WEAf, also FM, 5-6 P.M.  
 • WEBER: *Oberon* Overture  
 • KREISLER: *Three Pieces in Olden Style*  
 • SANDERS: *Saturday Night*  
 • GLAZUNOV: Violin Concerto, A Minor
- 04-16-45** Mary Van Kirk, contralto, and orchestra conducted by Howard Monday Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 22 April 1945:**

- 04-22-45** NBC Symphony Orchestra, conducted by Frank Black: Sunday WEAf, also FM, 5-6 P.M.  
 • FLOTOW: Overture to *Martha*  
 • SALTA: *Nocturne* (world première)  
 • SAINT-SAËNS: *Henry VIII* Dances  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*
- 04-23-45** Igor Gorin, baritone, and orchestra and male chorus, conducted Monday by Howard Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)
- 04-25-45** Edna Phillips, soprano; Orchestra directed by Milton Katims: Wednesday WEAf, 11:30-12 P.M.
- 04-26-45** Music of America—Philadelphia, with Lydia Summers, Thursday contralto; Mixed chorus, and Henri Nosco, conducting: 11:30-12 P.M.
- 04-28-45** NBC Symphony conducted by Sir Thomas Beecham: Saturday  
 • MOZART: Overture, *Der Schauspieldirektor*  
 • DEBUSSY: *Cortège* and *Air de ballet*, from *L'Enfant prodigue*  
 • SAINT-SAËNS: *Le Rouet d'Omphale*  
 • THOMPSON: Symphony no. 1  
 • BERLIOZ: *Chasse royale et orage* from *Les troyens*  
 • BERLIOZ: *Hungarian March*  
 [NYT and NYPL]

**Week of 29 April 1945:**

- 04-29-45** NBC Symphony Orchestra, conducted by Frank Black; Zino Sunday Francescatti, violinist: WEAf, also FM, 5-6 P.M.  
 • BERLIOZ: *Le Carnaval romain* Overture  
 • WAYNE BARLOW: *Winter's Past*  
 • PONCHIELLI: *Dance of the Hours* from *La Gioconda*  
 • MENDELSSOHN: Violin Concerto

- 04-30-45** Gladys Swarthout, mezzo-soprano, and orchestra and chorus,  
Monday conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-02-45** Orchestra directed by Milton Katims; Genevieve Rowe, soprano:  
Wednesday WEA, 11:30-12 P.M.
- 05-03-45** Music in American Cities; Henri Nosco, conducting: 11:30-12  
Thursday P.M.  
[NYT and NYPL]

**Week of 6 May 1945:**

- 05-06-45** NBC Symphony Orchestra, conducted by Frank Black:  
Sunday WEA, also FM, 5-6 P.M.  
• GRIEG: *Huldigungsmarsch*, from *Sigurd Jorsalfar*  
• TCHAIKOVSKY: *Andante Cantabile* from Quartet in D Major, op. 11  
• CHABRIER: *España*  
• DEBUSSY: Two Nocturnes: *Nuages* and *Fêtes*  
• ENESCO: *Romanian Rhapsody* no. 1
- 05-07-45** Igor Gorin, baritone, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-08-45** Victory, Act II; NBC Symphony conducted by Toscanini:  
Tuesday WEA, 6-6:30?  
• BEETHOVEN: Symphony no. 5
- 05-09-45** Orchestra directed by Milton Katims; Robert Merrill, baritone, and  
Wednesday Earl Wild, pianist: WEA, 11:30-12 P.M.
- 05-12-45** NBC Symphony directed by Howard Hanson in a concert  
Saturday from the Festival of Contemporary American Music at Columbia  
University: WEA, 3-4 P.M.  
• DIAMOND: *Rounds for Strings*  
• HANSON: Symphony no. 4  
• BRANT: Saxophone Concerto  
[NYT and NYPL]

**Week of 13 May 1945:**

- 05-13-45** NBC Symphony Orchestra replaced by a play, *Remember this*  
Sunday Day
- 05-14-45** Igor Gorin, baritone, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 05-16-45** Music for Tonight, with Betty Spain, contralto; Earl Wild,  
Wednesday pianist, and the orchestra directed by Milton Katims: WEA, 11:30-  
12 P.M.
- 05-17-45** Music in American Cities—Chicago, presents an orchestra  
Thursday with Roy Shield conducting; Virginia Sellers and Louise Weber,  
sopranos, and a mixed chorus: WEA, 11:30-12 P.M.  
[NYT]

**Week of 20 May 1945:**

- 05-20-45** NBC Symphony Orchestra conducted by Frank Black; William  
Sunday Kapell, pianist: WEA, 5-6 P.M.  
• TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
• KHATCHATURIAN: Piano Concerto
- 05-21-45** Igor Gorin, baritone, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M.

- 05-23-45** Orchestra, directed by Milton Katims; Rene Cabeli, tenor, is  
Wednesday guest: WEA, 11:30-12 P.M.  
**05-24-45** Music in American Cities—Los Angeles: Henri Nosco  
Thursday conducts the orchestra; Robert Merrill is the baritone soloist: WEA,  
11:30-12 P.M.  
[NYT]

**Week of 27 May 1945:**

- 05-27-45** NBC Symphony Orchestra conducted by Frank Black; Dorothy  
Sunday Maynor, soprano: WEA, 5-6 P.M.  
• CHADWICK: *Jubilee*  
• DEBUSSY: *Lia's Air*  
• *Last Rose of Summer* (Traditional)  
• GOLDMARK: Entrance of the Queen and Processional, from  
*Queen of Sheba*  
• Sprituels:  
*Sometimes I Feel Like a Motherless Child*  
*Give Me that Old Time Religion*  
*Swing Low, Sweet Chariot* (Arranged)  
• DUKAS: *L'Apprenti sorcier*  
**05-28-45** Gladys Swarthout, soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**05-31-45** Music of the New World, with Burle Marx, conductor, and  
Thursday Bernardo Segall, pianist: WEA, 11:30-12 P.M.  
[NYT and NYPL]

**Week of 3 June 1945:**

- 06-03-45** NBC Symphony Orchestra conducted by Frank Black; Joseph  
Sunday Fuchs, violinist: WEA, 5-6 P.M.  
• MENDELSSOHN: *Athalia* Overture  
• NICOLAI LOPATNIKOV: Violin Concerto  
• LISZT: *Les Préludes*  
**06-04-45** Igor Gorin, baritone, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**06-06-45** Orchestra, directed by Milton Katims; Edna Phillips, soprano, is  
Wednesday guest: WEA, 11:30-12 P.M.  
**06-07-45** Music in American Cities—Mexico with Maria Miras,  
Thursday soprano, Henri Nosco conducts the orchestra: WEA, 11:30-12  
P.M.  
[NYT and NYPL]

**Week of 10 June 1945:**

- 06-10-45** NBC Symphony conducted by Frank Black, with Lily Pons,  
Sunday soprano: WEA, 5-6 P.M.  
• MASSENET: Overture to *Phèdre*  
• GODARD: *Adagio Pathétique*  
• DONIZETTI: Aria, *Daughter of the Regiment*  
• RACHMANINOV: *Vocalise*  
• SAINT-SAËNS: Bacchanale from *Samson et Dalila*  
• DELIBES: *Bell Song* from *Lakmé*  
• KERN: *I Dream Too Much*  
• STRAUSS: Overture to *Die Fledermaus*  
**06-11-45** Gladys Swarthout, soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)

**06-14-45** **Music in American Cities—Washington**, with Jean Carlton, soprano. Henri Nosco conducts the orchestra: WEAf, 11:30-12 P.M.  
Thursday [NYT and NYPL]

**Week of 17 June 1945:**

**06-17-45** **NBC Symphony Orchestra** conducted by Frank Black; Sunday  
with Bobby La Marchina, cellist: WEAf, 5-6 P.M.

- MOZART: Symphony no. 28, K. 200
- BOCCHERINI: Cello Concerto, B-flat Major

**06-18-45** **Gladys Swarthout**, soprano, and orchestra conducted by Monday  
Howard Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 24 June 1945:**

**06-24-45** **NBC Symphony Orchestra** conducted by Frank Black: Sunday  
WEAf, 5-6 P.M.

- MENDELSSOHN: Incidental Music, *Midsummer Night's Dream*
- TCHAIKOVSKY: Waltz from *Serenade for Strings*
- BIZET: *L'Arlésienne* Suite no. 2

**06-25-45** **Lily Pons**, soprano, and Firestone Symphony Orchestra Monday  
conducted by Howard Barlow: WEAf, also FM, 8:30 P.M.

**06-28-45** **Music in American Cities—Boston**, Arthur Balsam is the Thursday  
piano soloist: WEAf, 11:30-12 P.M.  
[NYT and NYPL]

**Week of 1 July 1945:**

**07-01-45** **NBC Symphony Orchestra** conducted by Frank Black: Sunday  
WEAf, 5-6 P.M.

- MENOTTI: Overture, *Old Maid and the Thief*
- HANSON: Suite from the opera *Merry Mount*
- PAUL WHITE: Five Miniatures
- COPLAND: *Lincoln Portrait*  
(narrator: William Adams)

**07-02-45** **Igor Gorin**, baritone, and orchestra conducted by Howard Monday  
Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)

**07-05-45** **Music in American Cities—New York**, Henri Nosco Thursday  
conducts the orchestra and Arthur Balsam is the pianist: WEAf,  
11:30-12 P.M.  
[NYT and NYPL]

**Week of 8 July 1945:**

**07-08-45** **NBC Symphony Orchestra** conducted by Frank Black; Ania Sunday  
Dorfmann is the piano soloist: WEAf, 5-6 P.M.

- GRIEG: *Norwegian Dances* no. 2 in A Minor, and no. 3 in G Major  
*Peer Gynt* Suite no. 1  
Piano Concerto

**07-09-45** **Igor Gorin**, baritone, and orchestra conducted by Howard Monday  
Barlow: WEAf, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 15 July 1945:**

- 07-15-45** NBC Symphony Orchestra conducted by Frank Black; Edward Vito is the harp soloist: WEA, 5-6 P.M.  
 Sunday
- LALO: Overture to *Le Roi d'Ys*
  - SAINT-SAËNS: *Henry VIII Dances*
  - DEBUSSY: *Danses sacrée et profane*
  - SIBELIUS: *Finlandia*
- 07-16-45** Gladys Swarthout, soprano, and orchestra and chorus conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT and NYPL]

**Week of 22 July 1945:**

- 07-22-45** NBC Symphony Orchestra conducted by Frank Black; Leo Smit is the piano soloist: WEA, 5-6 P.M.  
 Sunday
- GLINKA: Overture to *Ruslan and Ludmilla*
  - GLIERE: *Russian Sialors Dance* from *The Red Flower*
  - TCHAIKOVSKY: *Marche Slave*
  - TCHAIKOVSKY: Concert Fantasy for Piano and Orchestra
- 07-23-45** Angel Reyes, Cuban violinist, with Eleanor Steber, soprano; the Symphony Orchestra and chorus conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT and NYPL]

**Week of 29 July 1945:**

- 07-29-45** NBC Symphony Orchestra conducted by Frank Black; with Milton Katims, violist: WEA, 5-6 P.M.  
 Sunday
- WOLF-FERRARI: Overture to *Il segreto di Susanna*
  - GOULD: Concerto for Viola and Orchestra (world première)
  - RACHMANINOV: *Adagio* from Symphony no. 2
  - J. STRAUSS: *Artist's Life Waltz*
- 07-30-45** Gladys Swarthout, soprano, and orchestra and chorus conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 Monday
- (08-04-45)** WJZ Saturday Symphony; Sylvan Shulman, conductor; Milton Prinz is the cellist)  
 Saturday  
 [NYT and NYPL]

**Week of 5 August 1945:**

- 08-05-45** Concert Orchestra directed by H. Leopold Spitalny; Genevieve Rowe, soprano: WEA, 12:30-1:00 P.M.  
 Sunday
- CHOPIN: *Polonaise* in A-flat Major
  - RUBINSTEIN: *Romance*
  - RUBINSTEIN: *Toreador* and *Andaluse*
  - RIES: *Moto perpetuo*
  - STRAUSS: *Tales from the Vienna Woods*
  - BRAHMS: *Three Hungarian Dances*
- NBC Symphony Orchestra conducted by Frank Black; Pierre Luboschutz and Genia Nemenoff are the duo pianists: WEA, 5-6 P.M.
- MOZART: Overture to *Die Zauberflöte*
  - MOZART: Double Piano Concerto in E-flat Major, K. 365
  - TCHAIKOVSKY: 1812 Overture

**08-06-45** Eleanor Steber, soprano, and orchestra and chorus conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 12 August 1945:**

**08-12-45** Concert Orchestra directed by H. Leopold Spitalny; Genevieve  
Sunday Rowe, soprano; Robert La Marchina, cellist: WEA, 12:30-1:00  
P.M.  
• WAGNER: Prelude to *Lohengrin*  
• DAVID: Aria from *The Pearl of Brazil*  
• SARASATE: *Gypsy Aria*  
• DVORÁK: *Songs My Mother Taught Me*  
• DVORÁK: *Carnival Overture*  
NBC Symphony Orchestra conducted by Frank Black: WEA, 5-6 P.M.  
• BACH: Suite for Strings (arr. by Frank Black from *The Unaccompanied Violin Sonatas*)  
• TCHAIKOVSKY: *Andante cantabile* from Symphony no. 5  
• SMETANA: Overture to *The Bartered Bride*  
• RIMSKY-KORSAKOV: *Capriccio espagnol*  
**08-13-45** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**08-14-45** Robert Merrill, baritone; Ann Andrea, soprano, and orchestra  
Tuesday directed by Sigmund Romberg: WEA, 10:30-11 P.M.  
[NYT and NYPL]

**Week of 19 August 1945:**

**08-19-45** NBC Symphony Orchestra conducted by Frank Black, with  
Sunday Tossy Spivakovsky, violinist: WEA, 5-6 P.M.  
• GLAZUNOV: *Carnival Overture*  
• SIBELIUS: *Valse triste*  
• RACHMANINOV: Prelude in G Minor  
Prelude in C-sharp Minor (arr. Black)  
• MENDELSSOHN: Violin Concerto  
**08-20-45** Eleanor Steber, soprano, and orchestra conducted by Howard  
Monday Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**08-21-45** Robert Merrill, baritone; and Karla Hawley, soprano, and  
Tuesday orchestra directed by Sigmund Romberg  
[NYT and NYPL]

**Week of 26 August 1945:**

**08-26-45** NBC Symphony Orchestra conducted by Frank Black: WEA,  
Sunday 5-6 P.M.  
• THOMAS: Overture to *Mignon*  
• SCHUBERT: *Entr'acte* and Ballet from *Rosamunde*  
• LISZT: *Hungarian Rhapsody* no. 2  
• FRANCK: *Allegretto* from Symphony in D Minor  
• STRAUSS: *On the Beautiful Blue Danube* Waltz  
**08-27-45** Gladys Swarthout, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
**08-28-45** Evening with Romberg—Robert Merrill, baritone; Ann Andrea,  
Tuesday soprano; orchestra directed by Sigmund Romberg: WEA, 10:30-  
11 P.M.

- 09-01-45** **Victory, Act III;** NBC Symphony conducted by Toscanini:  
Saturday WEAFF.  
• BEETHOVEN: Symphony no. 3 ("Eroica")  
[NYT, NYPL and Key]

**Week of 2 September 1945:**

- 09-02-45** **NBC Symphony** conducted by Toscanini: WEAFF, 5-6 P.M.  
Sunday  
• *Star Spangled Banner*  
• JACOPO FERONI: Overture in C Minor  
• GROFÉ: *Grand Canyon Suite*  
• BERLIOZ: *Rákóczy March* from *La Damnation de Faust*  
**09-03-45** **Gladys Swarthout**, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
**09-04-45** **Evening with Romberg**—Robert Merrill, baritone; Annamary  
Tuesday Dickey, soprano; orchestra directed by Sigmund Romberg: WEAFF,  
10:30-11 P.M.  
[NYT, NYPL and Key]

**Week of 9 September 1945:**

- 09-09-45** **NBC Symphony** conducted by Toscanini: WEAFF, 5-6 P.M.  
Sunday  
• CHERUBINI: Overture to *Anacréon*  
• SMETANA: *The Moldau*  
• MENDELSSOHN: Symphony no. 5 ("Reformation")  
**09-10-45** **Gladys Swarthout**, mezzo-soprano, and orchestra conducted by  
Monday Howard Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 16 September 1945:**

- 09-16-45** **NBC Symphony Orchestra**, Frank Black, conductor: WEAFF,  
Sunday 5-6 P.M.  
• GOMEZ: *Il Guarany* Overture  
• DOMENICO SAVINO: *Panorama*— A Symphonic Impression  
• BORODIN: *Polovtsian Dances* from *Prince Igor*  
• RACHMANINOV: *Largo* from Symphony no. 2  
**09-17-45** **Eleanor Steber**, soprano, and orchestra conducted by Howard  
Monday Barlow: WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 23 September 1945:**

- 09-23-45** **NBC Symphony Orchestra**, Frank Black, conductor, with  
Sunday Paula Lenchner, soprano; Eunice Podis, piano: WEAFF, 5-6 P.M.  
• NICOLAI: Overture to *The Merry Wives of Windsor*  
• VERDI: *Ritorna vincitor* from *Aida*  
• *So Sweet Is She* (Traditional)  
• ERNEST CHARLES: *Let My Song Fill Your Heart*  
• KHACHATURIAN: Three Pieces from *Gayane*:  
    *Dance of the Pink Maidens*  
    *Lullaby*  
    *Saber Dance*  
• LISZT: Piano Concerto no. 1  
**09-24-45** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow:  
Monday WEAFF, also FM, 8:30 P.M. (*Voice of Firestone*)



- 09-25-45** **NBC Symphony Orchestra**, conducted by Toscanini; benefit Tuesday for the Godparent Committee for Italian Orphans of the Italian Welfare League (*not broadcast*).  
 • BEETHOVEN: *Egmont* Overture  
                   *Leonore* Overture no. 2  
                   Symphony no. 9  
                   (with Norma Andreotti, soprano; Nan Merriman, mezzo-soprano; Jan Pearce, tenor; Lorenzo Alvary, bass; and Collegiate Chorale, conducted by Robert Shaw)  
 [NYT and NYPL]

**Week of 30 September 1945:**

- 09-30-45** **NBC Symphony Orchestra**, Frank Black, conductor. Jan Sunday Pearce is the tenor soloist: WEA, 5-6 P.M.  
 • SCHUBERT: Symphony no. 2  
 • HANDEL: *Sound an Alarm*  
 • HALÉVY: *Rachel, quand du seigneur* from *La Juive*  
 • WAGNER: Prelude to *Die Meistersinger*
- 10-01-45** **Mary Van Kirk**, contralto; chorus and orchestra conducted by Monday Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 7 October 1945:**

- 10-07-45** **NBC Symphony Orchestra** conducted by Alfred Wallenstein, Sunday WEA, 5-6 P.M.  
 • WEBER: Overture to *Abu Hassan*  
 • BACH: Chorale-Prelude: *Herzlich thut mich verlangen* (arr. for strings by Eric de Lamarter)  
 • TCHAIKOVSKY: Symphony no. 4
- 10-08-45** **Nino Martini**, tenor; orchestra conducted by Howard Barlow: Monday WEA, also FM, 8:30 P.M. (*Voice of Firestone*)
- 10-11-45** **Story of Music**, features the orchestra and chorus directed by Thursday Henri Nosco, with Nathaniel Sprinzena, tenor, as guest: WEA, 11:30-12 P.M.
- 10-12-45** **Serenade to America**, conducted by Milton Katims; Nan Friday Merriman, soprano, is soloist: WEA, 6:15-6:40.  
 [NYT and NYPL]

**Week of 14 October 1945:**

- 10-14-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Bidu Sunday Sayao, soprano; orchestra directed by Howard Barlow, and Lyn Murray chorus: WEA, 2:00-2:30 P.M.  
**NBC Symphony Orchestra**, conducted by Frank Black: WEA, 5-6 P.M.  
 • GILLIS: Symphony no. 5 (world première)  
 • RODGERS: *Carousel* Waltz  
 • GIGORAS DINICU: *Hora Staccato* (arr. by Jascha Heifetz)  
 • WEINBERGER: Polka and Fugue from *Shvanda the Bagpiper*
- 10-15-45** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow: Monday WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 21 October 1945:**

- 10-21-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Igor Gorin, tenor; orchestra directed by Howard Barlow, and Lyn Murray chorus: WEA, 2-2:30 P.M.  
**NBC Symphony Orchestra**, conducted by Frank Black: WEA, 5-6 P.M.  
 • DVOŘÁK: *Carnival Overture*  
 Symphony no. 9 ("New World")
- 10-22-45** **Nino Martini**, tenor; orchestra conducted by Howard Barlow: WEA, also FM, 8:30 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 28 October 1945:**

- 10-28-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Helen Jepson, soprano; orchestra directed by Howard Barlow, and Lyn Murray chorus: WEA, 2-2:30 P.M.  
**NBC Symphony** conducted by Toscanini: WEA, 5-6 P.M.  
 • BRAHMS: *Tragic Overture*  
 Symphony no. 4  
 [NYT, NYPL and Key]

**Week of 4 November 1945:**

- 11-04-45** **Arturo Toscanini** conducts the NBC Symphony Orchestra: WEA, 5-6 P.M.  
 • MENDELSSOHN: *Fingal's Cave Overture*  
 • BERLIOZ: *Roméo et Juliette* (part II)  
 • GLINKA: *Jota aragonesa*
- 11-05-45** **Gladys Swarthout**, soprano; Igor Gorin, baritone; Howard Barlow and Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT, NYPL and Key]

**Week of 11 November 1945:**

- 11-11-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Gladys Swarthout, soprano; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**Arturo Toscanini** conducts the NBC Symphony Orchestra: WEA, 5-6 P.M.  
 • SCHUBERT: *Overture to Der Teufel als Hydraulicus*  
 Symphony no. 9
- 11-12-45** **Eleanor Steber**, soprano; Igor Gorin, baritone; Howard Barlow and Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT, NYPL and Key]

**Week of 18 November 1945:**

- 11-18-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Jan Peerce, tenor; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony** conducted by Toscanini: WEA, 5-6 P.M.  
 • VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*  
 • WOLF-FERRARI: *Le donne curiose Overture*  
 • ELGAR: "Enigma" Variations
- 11-19-45** **Jussi Bjoerling**, tenor Howard Barlow and Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 25 November 1945:**

- 11-25-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Jan Peerce, tenor; orchestra and chorus directed by Howard Barlow: Sunday  
WEAF, 2-2:30 P.M.  
NBC Symphony conducted by Toscanini: WEAFF, 5-6 P.M.  
• CASTELNUOVA-TEDESCO: Overture to a Fairy Tale (first performance)  
• SIEGMEISTER: *Western Suite* (first performance)  
• RIETI: *Sinfonia Tripartita* (first performance)  
• CRESTON: *Frontiers*
- 11-26-45** **Mary Van Kirk**, contralto; Howard Barlow and Orchestra: Monday  
WEAF, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 2 December 1945:**

- 12-02-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Burl Ives, ballad singer; orchestra and chorus directed by Howard Barlow: Sunday  
WEAF, 2-2:30 P.M.  
NBC Symphony conducted by Toscanini, with Nicola Moscona, bass; choruses directed by Peter Wilhousky and Edoardo Petri: WEAFF, 5-6 P.M.  
• BELLINI: *Norma*, Act I: Introduction and *Druids' Chorus*  
• VERDI: *Te Deum*  
• BOITO: *Mefistofele* Prologue
- 12-03-45** **Gladys Swarthout**, soprano; Howard Barlow and Orchestra: Monday  
WEAF, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 9 December 1945:**

- 12-09-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Robert Weede, baritone; orchestra and chorus directed by Howard Barlow: Sunday  
WEAF, 2-2:30 P.M.  
NBC Symphony conducted by Dmitri Mitropolous: WEAFF, 5-6 P.M.  
• MOZART: Overture to *Die Zauberflöte*  
• VAUGHAN WILLIAMS: *A London Symphony*
- 12-10-45** **Igor Gorin**, baritone; Howard Barlow and Orchestra: Monday  
WEAF, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 16 December 1945:**

- 12-16-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Rise Stevens, mezzo-soprano; orchestra and chorus directed by Howard Barlow: Sunday  
WEAF, 2-2:30 P.M.  
**Musical Variety**, Nancy Norman, popular singer; Elaine Melvin, soprano; orchestra and chorus directed by Raymond Paige; Deems Taylor, commentator, and others: WEAFF 4:30-5 P.M.  
NBC Symphony conducted by Dmitri Mitropolous: WEAFF, 5-6 P.M.  
• BACH: Brandenburg Concerto no. 5  
• PROKOFIEV: Piano Concerto no. 3  
(Mitropolous conducting from the piano)

**12-17-45** Gladys Swarthout, soprano Jussi Bjoerling, tenor; Howard Barlow and Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
Monday [NYT and NYPL]

**Week of 23 December 1945:**

**12-23-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Lauritz Sunday Melchior, tenor; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**Musical Variety**, Deems Taylor and Leonard Feather, comments; Slam Steward, bass player; Susan Reed, singer; Raymond Paige orchestra and others: WEA 4:30-5 P.M.  
**NBC Symphony** conducted by Dmitri Mitropoulos; Astrid Varnay, soprano: WEA, 5-6 P.M.  
• BACH: Chorale Prelude, *Wir glauben all' an einen Gott* (arr. Boessenroth)  
• SCHOENBERG: Quartet no. 2, F-sharp Minor (arr. Schoenberg)  
• SIEGMEISTER: *Ozark Set*

**12-24-45** Eleanor Steber, soprano; Jussi Bjoerling, tenor; Howard Barlow Monday and Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT and NYPL]

**Week of 30 December 1945:**

**12-30-45** **Harvest of Stars**, featuring Raymond Massey, narrator; Jan Sunday Pearce, tenor; 70-piece orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**Musical Variety**, Deems Taylor and Leonard Feather, comments; Slam Steward, bass player; Susan Reed, singer; Raymond Paige orchestra and others: WEA 4:30-5 P.M.  
**NBC Symphony** conducted by Dmitri Mitropoulos; Joseph Szigeti, violinist: WEA, 5-6 P.M.  
• COUPERIN: Overture and *Allegro* from *La sultane* (arr. Milhaud)  
• BERG: Violin Concerto  
• BERLIOZ: Overture to *Le Roi Lear*

**12-31-45** Mary Van Kirk, soprano; Howard Barlow and Orchestra: Monday WEA, 8:30-9 P.M. (*Voice of Firestone*)

**01-03-45** **The Story of the Symphony** Frank Black conducts. Thursday Samuel Chotzinoff is the narrator: WEA, 11:30-12 P.M.  
• LOCATELLI: Symphony F Minor, movt. I  
• HAYDN: Symphony no. 88, movt. II  
• PROKOFIEV: "Classical" Symphony  
[NYT and NYPL]

**Week of 6 January 1946:**

**01-06-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Eugene Sunday List, pianist; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**Arturo Toscanini** conducts the NBC Symphony: WEA, 5-6 P.M.  
• WAGNER: Prelude to Act III of *Tannhäuser* (Original Version)  
*Siegfried Idyll*  
*Siegfried's Rhine Journey* from *Götterdämmerung*  
Overture to *Die Meistersinger*

**01-07-46** Igor Gorin, baritone; Howard Barlow conducts the Orchestra and Monday Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)

- 01-10-46** **Story of Music**, NBC Orchestra and Artur Balsam, pianist; Thursday Frank Black conductor. Samuel Chotzinoff is the narrator: WEA, 11:30-12 P.M.
- BEETHOVEN: *Contra Dances*, 6, 7 and 8
  - CHOPIN: *Mazurkas*, 3 and 4
  - DVOŘÁK: *Slavonic Dance* no. 3
  - GLIÈRE: *Russian Sailors Dance* from *The Red Flower*
  - GRIEG: *Norwegian Dance* no. 2
  - DE FALLA: *Spanish Dance* no. 1
  - POWELL: *Virginia Country Dance*
- [NYT and Key]

**Week of 13 January 1946:**

- 01-13-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Eleanor Sunday Steber, soprano; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.
- Arturo Toscanini conducts the NBC Symphony: WEA, 5-6 P.M.
- HUMPERDINCK: Overture to *Hänsel und Gretel*
  - PROKOFIEV: "Classical" Symphony
  - LIADOV: *Kikimora*
  - MANCINELLI: *Fuga degli amanti*
  - ENESCO: Romanian Rhapsody no. 1
  - STRAUSS: *Voices of Spring*
- 01-14-46** **Gladys Swarthout**, soprano; Howard Barlow conducts the Monday Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)
- 01-17-46** **Story of Music**, NBC Orchestra and Chorus, Frank Black Thursday conductor. Samuel Chotzinoff is the narrator: WEA, 11:30-12 P.M.
- *Laude spirituale* (Traditional)
  - CARISSIMI: Excerpts from *Jephtha*
  - HANDEL: *See, the Conquering Hero Comes*
  - HAYDN: Prelude and Opening Chorus from *The Creation*
  - MENDELSSOHN: *How Lovely Are the Messengers*
  - HONEGGER: Final Chorus from *Le Roi David*
- [NYT and Key]

**Week of 20 January 1946:**

- 01-20-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Mona Sunday Paulee, soprano; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.
- Arturo Toscanini conducts the NBC Symphony; Glauco D'Attili is the piano soloist: WEA, 5-6 P.M.
- WOLF-FERARRI: *Il segreto di Susanna* Overture
  - BUSONI: *Berceuse élégiaque*  
*Rondo Arlecchinesco*
  - MARTUCCI: Piano Concerto
- 01-21-46** **Eleanor Steber**, soprano; Jussi Bjoerling, tenor; Howard Barlow Monday conducts the Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)

- 01-24-46** **Story of Music**, NBC Orchestra, Frank Black conductor. Samuel Chotzinoff is the narrator: WEA, 11:30-12 P.M.  
 Thursday  
 • LISZT: *Les Préludes*  
 • SAINT-SAËNS: *Danse macabre*  
 [NYT, NYPL and Key]

**Week of 27 January 1946:**

- 01-27-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, 12:30-1 P.M.  
 Sunday  
**Harvest of Stars**, featuring Raymond Massey, narrator; Richard Tucker, tenor; orchestra and chorus directed by Howard Barlow in a program of Jerome Kern music: WEA, 2-2:30 P.M.  
**NBC Symphony** conducted by Toscanini: WEA, 5-6 P.M.  
 • MOZART: Overture to *Don Giovanni*  
 Symphony no. 40, K. 550  
 • VERDI: Overture to *La forza del destino*  
*Prestissimo* and *Scherzo-Fuga* from String Quartet in E Minor  
*Dances from Otello*  
**01-28-46** **Igor Gorin**, baritone; Howard Barlow conducts the Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**01-31-46** **Story of Music**, NBC Orchestra, Frank Black conductor. Samuel Chotzinoff is the narrator; Mischa Mishakoff, violin soloist: WEA, 11:30-12 P.M.  
 Thursday  
 • BACH: *Gavotte and Rondo*  
 • BRAHMS: *Andante* from Symphony no. 3  
 • SAINT-SAËNS: *Introduction and Rondo*  
 [NYT, NYPL and Key]

**Week of 3 February 1946:**

- 02-03-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Jarmila Novotna, soprano; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
 Sunday  
**NBC Symphony** conducted by Toscanini; Peter Wilhousky, chorus director: WEA, 5-6 P.M.  
 • PUCCINI: *La Bohème*, Acts I and II  
Cast:  
 Mimi Licia Albanese  
 Musetta Anne McKnight  
 Rudolfo Jan Peerce  
 Marcello Francesco Valentino  
 Colline Nicola Moscona  
 Schaunard George Cehanovsky  
 Benoit and Alcindoro Salvator Baccaloni  
**02-04-46** **Mary Van Kirk**, contralto; Howard Barlow conducts the Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**02-07-46** **Story of Music**, NBC Orchestra, Frank Black conductor. Samuel Chotzinoff is the narrator; Mischa Mishakoff, violin soloist: WEA, 11:30-12 P.M.  
 Thursday  
 • RAVEL: *Ma mère l'oye* Suite  
 • CARPENTER: *Adventures in a Perambulator*  
 [NYT, NYPL and Key]

**Week of 10 February 1946:**

- 02-10-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, 12:30-1 P.M.  
 Sunday  
**Harvest of Stars**, featuring Raymond Massey, narrator; Todd Duncan, baritone; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**Arturo Toscanini** conducts the NBC Symphony and soloists; Peter Wilhousky, chorus director: WEA, 5-6 P.M.  
 • PUCCINI: *La Bohème*, Acts III and IV  
 (Cast as above)
- 02-11-46** **Eleanor Steber**, soprano; Nino Martini, tenor; Howard Barlow conducts the Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT, NYPL and Key]

**Week of 17 February 1946:**

- 02-17-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, 12:30-1 P.M.  
 Sunday  
**Harvest of Stars**, featuring Raymond Massey, narrator; Vivian della Chiesa, soprano; orchestra and Lyn Murray Chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony** Erich Kleiber, conductor: WEA, 5-6 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 • BEETHOVEN: Symphony no. 6 ("Pastoral")
- 02-18-46** **Gladys Swarthout**, soprano; Howard Barlow conducts the Orchestra and Chorus: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday
- 02-21-46** **Story of Music**, orchestra and chorus, Frank Black, conductor; Winifred Smith, soprano; Samuel Chotzinoff, narrator: WEA, 11:30-12 P.M.  
 Thursday  
 • PALESTRINA: *Exaltabo te, Domine*  
 • LE JEUNE: Psalm 134  
 • HANDEL: Anthem 4  
 • GLUCK: *De Profundis*  
 • FRANCK: Psalm 150  
 • LISZT: Finale of Psalm 12  
 [NYT and NYPL]

**Week of 24 February 1946:**

- 02-24-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, 12:30-1 P.M.  
 Sunday  
**Harvest of Stars**, featuring Raymond Massey, narrator; Nino Martini, tenor; orchestra and Lyn Murray Chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony** Erich Kleiber, conductor: WEA, 5-6 P.M.  
 • MOZART: Symphony no. 33, K. 319  
 • SCHUBERT: *Entr' act* and Ballet Music from *Rosamunde*  
 • GINASTERA: *Panamby* Ballet Suite
- 02-25-46** **Igor Gorin**, baritone; Howard Barlow conducts the Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday

- 02-28-46** **Story of Music**, orchestra and chorus, Frank Black, conductor;  
 Thursday Winifred Smith, soprano; Samuel Chotzinoff, narrator: WEA, F,  
 11:30-12 P.M.  
 • BEETHOVEN: *Andante*, from Symphony no. 5  
 • D'INDY: Symphonic Variations from *Istar*  
 [NYT and NYPL]

**Week of 3 March 1946:**

- 03-03-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, F,  
 Sunday 12:30-1 P.M.  
**Harvest of Stars**, featuring Raymond Massey, narrator; Jan  
 Pearce, tenor; orchestra and Lyn Murray Chorus directed by  
 Howard Barlow: WEA, F, 2-2:30 P.M.  
**NBC Symphony** Erich Kleiber, conductor: WEA, F, 5-6 P.M.  
 • HANDEL: Overture to *Berenice*  
 • STRAVINSKY: *Scènes de ballet*  
 • RAVEL: *Ma mère l'oye* Suite  
**03-04-46** **John Carter**, tenor; Howard Barlow conducts the Orchestra:  
 Monday WEA, F, 8:30-9 P.M. (*Voice of Firestone*)  
**03-07-46** **Story of Music**, orchestra and chorus, Frank Black, conductor;  
 Thursday Artur Balsam, pianist, and Augustin Duques, clarinetist: WEA, F,  
 11:30-12 P.M.  
 • WEBER: *Concertino*, op. 26  
 • SHOSTAKOVICH: Piano Concerto, op. 35  
 [NYT and NYPL]

**Week of 10 March 1946:**

- 03-10-46** **Robert Merrill**, baritone; Frank Black and orchestra: WEA, F,  
 Sunday 12:30-1 P.M.  
**Harvest of Stars**, featuring Raymond Massey, narrator; Jan  
 Pearce, tenor; orchestra and Lyn Murray Chorus directed by  
 Howard Barlow: WEA, F, 2-2:30 P.M.  
**NBC Symphony** Erich Kleiber, conductor: WEA, F, 5-6 P.M.  
 • WAGNER: Prelude and *Good Friday Spell* from *Parsifal*  
*Waldweben* from *Siegfried*  
 Overture to *Tannhäuser*  
**03-11-46** **Mona Paulee**, soprano; Howard Barlow conducts the Orchestra:  
 Monday WEA, F, 8:30-9 P.M. (*Voice of Firestone*)  
**03-14-46** **Story of Music**— The Symphony. NBC Orchestra, Frank Black,  
 Thursday conductor; Samuel Chotzinoff, narrator: WEA, F, 11:30-12 P.M.  
 • BACH: Sinfonia in B-flat Major, movt. I  
 • MOZART: Symphony no. 40, K. 550, movt. II  
 • BEETHOVEN: Symphony no. 7, movt. III  
 • SCHUBERT: Symphony no. 2, movt. IV  
 [NYT and NYPL]

**Week of 17 March 1946:**

- 03-17-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Igor  
 Sunday Gorin, baritone; orchestra and Lyn Murray Chorus directed by  
 Howard Barlow: WEA, F, 2-2:30 P.M.  
**NBC Symphony** conducted by Toscanini: WEA, F, 5-6 P.M.  
 • SCHUMANN: Symphony no. 2  
 • STRAUSS: *Till Eulenspiegels lustige Streiche*



- 03-18-46** Eleanor Steber, soprano; Howard Barlow conducts the  
Monday Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
**03-21-46** Story of Music— NBC Orchestra, Frank Black, conductor; Artur  
Thursday Balsam, pianist; Samuel Chotzinoff, narrator: WEA, 11:30-12  
P.M.  
• SCHUBERT: *German Dance* no. 7  
• WEBER-BERLIOZ: *Invitation to the Dance*  
• CHOPIN: Waltzes for piano; no. 3  
• BRAHMS: *Hungarian Dance* no. 15  
*Hungarian Dance* no. 1  
• STRAUSS: *Morning Journals*  
[NYT and Key]

**Week of 24 March 1946:**

- 03-24-46** Harvest of Stars, featuring Raymond Massey, narrator; Lenny  
Sunday Ross, tenor; orchestra and Lyn Murray Chorus directed by Howard  
Barlow in an All-Stephen Foster Concert: WEA, 2-2:30 P.M.  
NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
• D. SCARLATTI: *Good-Humored Ladies* Suite (arr. Tommasini)  
• FRANCK: Symphony in D Minor  
**03-25-46** Jussi Bjoerling, tenor; Howard Barlow conducts the Orchestra:  
Monday WEA, 8:30-9 P.M. (*Voice of Firestone*)  
**03-28-46** Story of Music— Johanne Moreland, soprano; Edith Herseth,  
Thursday contralto; Carl Bruchman, bass; Frank Black, conductor; Samuel  
Chotzinoff, narrator: WEA, 11:30-12 P.M.  
• BEETHOVEN: *Scherzo* from Symphony no. 2  
• MONTEVERDI: *Scherzi Musicali*  
• TCHAIKOVSKY: *Scherzo* from Symphony no. 4  
• DVOŘÁK: *Scherzo Capriccioso*  
[NYT and Key]

**Week of 31 March 1946:**

- 03-31-46** Robert Merrill, baritone; Frank Black and orchestra: WEA,  
Sunday 12:30-1 P.M.  
Harvest of Stars, featuring Raymond Massey, narrator; Bidu  
Sayao, soprano; orchestra and Lyn Murray Chorus directed by  
Howard Barlow in an All-Stephen Foster Concert: WEA, 2-2:30  
P.M.  
NBC Symphony conducted by Toscanini: WEA, 5-6 P.M.  
• WAGNER: Overture to *Der fliegende Holländer*  
• BRAHMS: Symphony no. 3  
**04-01-46** Gladys Swarthout, soprano; Howard Barlow conducts the  
Monday Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
**04-04-46** Story of Music—The Overture. Frank Black, conductor; Samuel  
Thursday Chotzinoff, narrator: WEA, 11:30-12 P.M.  
• BERLIOZ: Overture to *La Corsaire*  
• DVOŘÁK: *Carnival Overture*  
• VACTOR: *Overture to a Comedy*  
[NYT, NYPL and Key]

**Week of 7 April 1946:**

- 04-07-46** Concert Orchestra, directed by Frank Black; Marie Rogndahl,  
Sunday soprano: WEA, 12:30-1 P.M.

- Harvest of Stars**, featuring Raymond Massey, narrator; Robert Merrill, baritone; orchestra and Lyn Murray Chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
**NBC Symphony** conducted by Toscanini: WEA, 5–6 P.M.
- KABALEVSKY: Overture to *Colas Breugnot*
  - ROUSSEL: *Le Festin de l'araignée*
  - JEAN ROGER-DUCASSE: *Sarabande*  
(off-stage choruse directed by P. Wilhousky)
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- 04-08-46** **Eleanor Steber**, soprano, and the Firestone Orchestra, conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
Monday
- 04-11-46** **Story of Music**— Frank Black and the orchestra; Samuel Chotzinoff, narrator: WEA, 11:30–12 P.M.  
Thursday
- HANDEL-HARTY: *Royal Fireworks Suite*
  - WALTON: Four Dances from *Façade*
- [NYT, NYPL and Key]

**Week of 14 April 1946:**

- 04-14-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Eugene List, pianist; orchestra and chorus directed by Howard Barlow in a program of Gershwin music: WEA, 2–2:30 P.M.  
Sunday
- NBC Symphony Orchestra** conducted by Franco Auteri: WEA, 5–6 P.M.
- GEMINIANI: *Andante* (arr. Merinuzzi)
  - VAUGHAN WILLIAMS: *Folk Song Suite*
  - HONEGGER: *Pastorale d'été*
  - STRAVINSKY: *Firebird Suite*
- 04-15-46** **Jussi Bjoerling**, tenor, and the orchestra and choir conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
Monday
- [NYT and NYPL]

**Week of 21 April 1946:**

- 04-21-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Jan Peerce, tenor; orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
Sunday
- NBC Symphony Orchestra** conducted by Franco Auteri: WEA, 5–6 P.M.
- BOYCE: Symphony no. 1
  - SATIE: *Gymnopedie* no. 1
  - R. STRAUSS: *Tod und Verklärung*
  - LEHAR: *Gold and Silver Waltz*
  - RIMSKY-KORSAKOV: *Russian Easter Overture*
- 04-22-46** **Stella Roman**, soprano; Igor Gorin, baritone, and the orchestra and choir conducted by Howard Barlow: WEA, 8:30–9 P.M.  
Monday
- (*Voice of Firestone*)
- 04-25-46** **Story of Music**— Frank Black and the orchestra; Yella Pessi, harpsichordist; Samuel Chotzinoff, narrator: WEA, 11:30–12 P.M.  
Thursday
- BLOCH: Concerto Grosso
  - POULENC: *Concert champêtre* Part 1
- [NYT]

**Week of 28 April 1946:**

- 04-28-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Mona Paulee, mezzo-soprano; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony Orchestra** conducted by Frank Black; Isaac Stern is the violin soloist: WEA, 5-6 P.M.  
 • GOLDMARK: *Overture In Springtime*  
 • MENDELSSOHN: Violin Concerto  
 • GOULD: *American Salute*  
 • SIBELIUS: *Finlandia*
- 04-29-46** **Eleanor Steber**, soprano; Igor Gorin, baritone, and the orchestra and choir conducted by Howard Barlow: WEA, 8:30-9 P.M.  
*(Voice of Firestone)*
- 05-02-46** **Story of Music**— Frank Black and the orchestra; Edward Vito, harpist, is soloist; Samuel Chotzinoff, narrator: WEA, 11:30-12 P.M.  
 • RACHMANINOV: Symphonic Dance no. 2  
 • DEBUSSY: *Danses sacrée et profane*  
 • CRESTON: *Choric Dance* no. 2  
 [NYT]

**Week of 5 May 1946:**

- 05-05-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Nestor Chayres, tenor; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony Orchestra** conducted by Frank Black: WEA, 5-6 P.M.  
 • SUPPÉ: Overture to *The Beautiful Galatea*  
 • SPIALEK: *Sinfonietta*  
 • RIMSKY-KORSAKOV: *Sheherazade* (Part)  
 [NYT]

**Week of 12 May 1946:**

- 05-12-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Charles Kullman, tenor; orchestra and chorus directed by Howard Barlow: WEA, 2-2:30 P.M.  
**NBC Symphony Orchestra** conducted by Frank Black; Leo Smit is the pianist: WEA, 5-6 P.M.  
 • GLINKA: Overture to *Ruslan and Ludmilla*  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*  
 • KABALEVSKY: Piano Concerto no. 2
- 05-13-46** **Igor Gorin**, baritone, and the orchestra and choir conducted by Howard Barlow: WEA, 8:30-9 P.M. *(Voice of Firestone)*
- 05-16-46** **Story of Music**— Frank Black and the orchestra; Genevieve Rowe, soprano; Nathaniel Sprinzens, tenor; Samuel Chotzinoff, narrator: WEA, 11:30-12 P.M.  
 • COLERIDGE-TAYLOR: Excerpts, *Hiawatha's Wedding Feast*  
 • DEBUSSY: Aria from *L'Enfant prodigue*  
 • ARNELL: Finale, *The War God*  
 • HINDEMITH: *In Praise of Music*  
 [NYT]

**Week of 19 May 1946:**

- 05-19-46** **Concert Orchestra**, Anne McKnight, soprano, and Orchestra; H. L. Spitalny, conductor: WEAf, 12:30-1 P.M.  
 Sunday **Harvest of Stars**, featuring Raymond Massey, narrator; Robert Weede, baritone; orchestra and chorus directed by Howard Barlow: WEAf, 2-2:30 P.M.  
**NBC Symphony Orchestra** conducted by Frank Black; Mischa Mischakoff is the violin soloist: WEAf, 5-6 P.M.  
 • SUPPÉ: Overture to *The Light Cavalry*  
 • CONUS: Violin Concerto  
 • GERSHWIN: *Porgy and Bess*, Symphonic Picture
- 05-29-46** **Gladys Swarthout**, soprano, and the orchestra conducted by  
 Monday Howard Barlow: WEAf, 8:30-9 P.M. (*Voice of Firestone*)
- 05-23-46** **Story of Music**—Milton Katims and orchestra; Paolo Renzi,  
 Thursday oboe soloist; Samuel Chotzinoff, narrator: WEAf, 11:30-12 P.M.  
 • LISZT: *Hungarian Rhapsody* no. 18  
 • WAYNE BARLOW: *The Winter's Passed*  
 • VAUGHAN WILLIAMS: *Norfolk Rhapsody* no. 1  
 [NYT]

**Week of 26 May 1946:**

- 05-26-46** **Harvest of Stars**, featuring Raymond Massey, narrator; Dorothy  
 Sunday Kirsten, soprano; orchestra and chorus directed by Howard Barlow: WEAf, 2-2:30 P.M.  
**NBC Symphony Orchestra** conducted by Leonard Bernstein; assisting are Walter Scheff, baritone; Charles Holland, tenor; male chorus, and narrator: WEAf, 5-6 P.M.  
 • BLITZSTEIN: *Airborne Symphony*
- 05-27-46** **Licia Albanese**, soprano, and the orchestra conducted by Howard  
 Monday Barlow: WEAf, 8:30-9 P.M. (*Voice of Firestone*)
- 05-30-46** **Story of Music**—Milton Katims and orchestra; Samuel  
 Thursday Chotzinoff, narrator: WEAf, 11:30-12 P.M.  
 • TURING: *La Procession del Rocio*  
 • GRIFFES: *The White Peacock*  
 • SOWERBY: *The Prairie*  
 [NYT]

**Week of 2 June 1946:**

- 06-02-46** **Concert Orchestra**; H. Leopold Spitalny, conductor, and Anne  
 Sunday McKnight, soprano: WEAf, 12:30-1:00 P.M.  
**Harvest of Stars**, featuring Raymond Massey, narrator; Jan Pearce, tenor; orchestra and chorus directed by Howard Barlow: WEAf, 2-2:30 P.M.  
**Robert Merrill**, baritone, and Frank Black and orchestra: WEAf, 4:30-5:00 P.M.  
**NBC Symphony Orchestra** conducted by Leonard Bernstein: WEAf, 5-6 P.M.  
 • HAYDN: Symphony no. 102  
 • GILLIS: *Moto perpetuo*  
 • RAVEL: Piano Concerto
- 06-03-46** **Eleanor Steber**, soprano; James Melton, tenor, and the orchestra  
 Monday conducted by Howard Barlow: WEAf, 8:30-9 P.M. (*Voice of Firestone*)

- 06-06-46** **Concert of Nations**—Frank Black, conductor; Samuel Chotzinoff, narrator: WEA, 11:30–12 P.M.  
 Thursday  
 • PORTER: *Ukrainian Suite*  
 • KREISLER-RAPEE: *Tambourin Chinois*  
 • VAUGHAN WILLIAMS: *Folk Song Suite*  
 [NYT]

**Week of 9 June 1946:**

- 06-09-46** **Harvest of Stars:** Eleanor Steber, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
 Sunday  
**Robert Merrill**, baritone, and Frank Black and orchestra: WEA, 4:30–5:00 P.M.  
**NBC Symphony Orchestra** conducted by Fabien Sevitsky: WEA, 5–6 P.M.  
 • BACH: Fugue in G Minor  
 • HAYDN: Symphony no. 73  
 • R. STRAUSS: *Till Eulenspiegels lustige Streiche*  
 • BARRYMORE: Prelude and Fugue
- 06-10-46** **Mary Van Kirk**, contralto, and the orchestra and chorus conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 06-13-46** **Concert of Nations**—Frank Black, conductor: WEA, 11:30–12 P.M.  
 Thursday  
 • GERSHWIN: *Cuban Overture*  
 • MILHAUD: *Brazilian Dances*  
 • MCBRIDE: *Rhapsody on Mexican Themes*  
 [NYT]

**Week of 16 June 1946:**

- 06-16-46** **Concert Orchestra:** Marie Rogndahl, soprano; Mischa Mischakoff, violinist; H. L. Spitalny, Conductor: WEA, 12:30–1 P.M.  
 Sunday  
**Harvest of Stars:** Vivian della Chiesa, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
**NBC Symphony Orchestra** conducted by Fabien Sevitsky: WEA, 5–6 P.M.  
 • SOWERBY: *Come Autumn Time Overture*  
 • TCHAIKOVSKY: Symphony no. 5
- 06-17-46** **Gladys Swarthout**, soprano, and the orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 06-20-46** **Concert of Nations**—Frank Black, conductor; Liang Tsai-Ping, ch'eng player; Samuel Chotzinoff, narrator: WEA, 11:30–12 P.M.  
 Thursday  
 • BORODIN: *On the Steppes of Ceneral Asia*  
 • *Winter Birds Sporting Over the Stream* (Traditional)  
 • GOULD: *New China March*  
 • RIMSKY-KORSAKOV: *Festival at Bagdad* from *Sheherazade*  
 [NYT]

**Week of 23 June 1946:**

- 06-23-46** **Concert Orchestra:** Marie Rogndahl, soprano; H. L. Spitalny, Conductor: WEA, 12:30–1 P.M.  
 Sunday

- Harvest of Stars:** Mona Paulee, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
**Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 4:30–5 P.M.  
**NBC Symphony Orchestra** conducted by Vladimir Golschmann; William Kapell, pianist: WEA, 5–6 P.M.  
 • TCHAIKOVSKI: *Francesca da Rimini* Fantasy-Overture  
 • BEETHOVEN: Piano Concerto no. 2
- 06–24–46** **Eleanor Steber**, soprano; Wilbur Evans, baritone, and the Monday orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)
- 06–27–46** **Concert of Nations**—Frank Black, conductor; Samuel Thursday Chotzinoff, narrator: WEA, 11:30–12 P.M.  
 • DEBUSSY: *Marche écossaise*  
 • BANTOCK: *Andante From the Far West*  
 • VARDELL: *Joe Clark Steps Out*  
 • GRAINGER: *Jutish Medley*  
 [NYT]

**Week of 30 June 1946:**

- 06–30–46** **Harvest of Stars:** Jan Peerce, tenor; Raymond Massey, narrator; Sunday orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
**Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 4:30–5 P.M.  
**NBC Symphony Orchestra** conducted by Vladimir Golschmann; William Kapell, pianist: WEA, 5–6 P.M.  
 • COUPERIN: *La sultane* Overture; *Allegro*  
 • SHOSTAKOVITCH: Symphony no. 5
- 07–01–46** **James Melton**, tenor, and the orchestra conducted by Howard Monday Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)
- 07–04–46** **Concert of Nations**—Frank Black, conductor: WEA, 11:30–12 Thursday P.M.  
 • SOUSA: *Stars and Stripes Forever*  
 • BENNETT: *Four Freedoms*  
 [NYT]

**Week of 7 July 1946:**

- 07–07–46** **Robert Merrill**, baritone, the orchestra, and Frank Black, Sunday conductor: WEA, 1–1:30 P.M.  
**Harvest of Stars:** Jan Peerce, tenor; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2–2:30 P.M.  
**NBC Symphony Orchestra** conducted by Efrem Kurtz; Raya Garbousova is the cello soloist: WEA, 5–6 P.M.  
 • WEBER: Overture to *Oberon*  
 • CORELLI: String Suite  
 • SAINT-SAËNS: Cello Concerto  
 • KHACHATURIAN: *Gayane* Suite
- 07–08–46** **Mona Paulee**, soprano, and the orchestra conducted by Howard Monday Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)

- 07-11-46** **Concert of Nations**—Frank Black, conductor: WEA, 11:30–12 P.M.  
 Thursday  
 • SAINT-SAENS: *Marche militaire française*  
 • HENRI TOMASI: *Cambodian Dance* no. 1  
 • R. CORNEJO: *Planting Rice*  
 • BIZET: *Patrie!*  
 [NYT]

**Week of 14 July 1946:**

- 07-14-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2–2:30 P.M.  
 Sunday  
**Harvest of Stars:** Igor Gorin, baritone; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2:30–3 P.M.  
 NBC Symphony Orchestra conducted by Efrem Kurtz: WEA, 5–6 P.M.  
 • TCHAIKOVSKY: *Adagio cantabile* from *Souvenir de Florence*  
 • STRAVINSKY: Dances from *Petrushka*  
 • SHOSTAKOVICH: Symphony no. 1
- 07-15-46** **Gladys Swarthout**, mezzo-soprano; Oscar Shumsky, violinist, and the orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 07-18-46** **Concert of Nations**—Frank Black, conductor; Thelma Yotinka, soprano: WEA, 11:30–12 P.M.  
 Thursday  
 • SMETANA: Polka from *The Bartered Bride*  
 • SMETANA: *Bohemian Cradle Song*  
 • DVORÁK: *Scherzo* from Symphony no. 9 (“New World”)  
 • DVORÁK: *Songs My Mother Taught Me*  
 • WEINBERGER: *Czech Rhapsody*  
 [NYT]

**Week of 21 July 1946:**

- 07-21-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2–2:30 P.M.  
 Sunday  
**Harvest of Stars:** Tivis Wicker, baritone; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2:30–3 P.M.  
 NBC Symphony Orchestra conducted by Efrem Kurtz: WEA, 5–6 P.M.  
 • WAGNER: *Rienzi* Overture  
 • HAYDN: Symphony no. 88  
 • SIEGMEISTER: *Sunday in Brooklyn* (world première)
- 07-22-46** **Gladys Swarthout**, soprano, and the orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 07-25-46** **Concert of Nations**—Frank Black orchestra, and male chorus; Artur Balsam, pianist: WEA, 11:30–12 P.M.  
 Thursday  
 • GRIEG: *Wedding Day at Troldhaugen*  
*Landsighting*  
*Piano Concerto in A Minor, movt. I*  
 [NYT]

**Week of 28 July 1946:**

- 07-28-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2–2:30 P.M.  
 Sunday

**Harvest of Stars:** Winifred Smith, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2:30–3 P.M.

**NBC Symphony Orchestra** conducted by Alexander Smallens: WEA, 5–6 P.M.

- PROKOFIEV: "Classical" Symphony
- RAVEL: *Pavane pour une infante défunte*
- COPLAND: *Appalachian Spring*
- MILHAUD: *Suite française*

**07-29-46** **Eleanor Steber**, soprano, and the orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)

**08-01-46** **Concert of Nations**—Frank Black orchestra: WEA, 11:30–12 P.M.

Thursday

- KINDLER: *17th-Century Dutch Tunes*
  - LEKEU: *Adagio* in C Minor
  - YSAÏE: *Fantasia on a Walloon Folk Tune*
- [NYT]

**Week of 4 August 1946:**

**08-04-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2–2:30 P.M.

Sunday

**Harvest of Stars:** Carolyn Long, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2:30–3 P.M.

**NBC Symphony Orchestra** conducted by Alexander Smallens: WEA, 5–6 P.M.

- GRÉTRY-MOTTL: *Ballet Suite*
- HAYDN: *Symphony no. 93*
- JACOBI: *Four Dances from The Prodigal Son*
- R. STRAUSS: *Don Juan*

**08-05-46** **Eleanor Steber**, soprano, and the orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M.

Monday

**08-08-46** **Concert of Nations**—NBC Orchestra, J. M. Velason Maidana, conductor: WEA, 11:30–12 P.M.

Thursday

- MINDREAU: *Marinera y Tondero*
  - SAS: *Himno y Dansa*
  - MIGNONE: *Mischievous Boy's Dream*
  - RONCAL: *La Mujer*
  - LUNA: *Palomita del Arrosal*
  - MAIDANA: *Dances from Amerindia*
- [NYT]

**Week of 11 August 1946:**

**08-11-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2–2:30 P.M.

Sunday

**Harvest of Stars:** Faye Elizabeth Smith, soprano; Raymond Massey, narrator; orchestra and chorus directed by Howard Barlow: WEA, 2:30–3 P.M.

**NBC Symphony Orchestra** conducted by Hans Schweiger: WEA, 5–6 P.M.

- WEBER: *Overture to Euryanthe*
- BRAHMS: *Symphony no. 2*



**08-12-46** Gladys Swarthout, soprano, and the orchestra conducted by  
 Monday Howard Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 18 August 1946:**

**08-18-46** Robert Merrill, baritone, the orchestra, and Frank Black,  
 Sunday conductor: WEA, 2-2:30 P.M.  
**Harvest of Stars:** Barbershop Quartet; Raymond Massey,  
 narrator; orchestra and chorus directed by Howard Barlow: WEA,  
 2:30-3 P.M.  
**NBC Symphony Orchestra**, Robert Shaw, conductor: WEA,  
 5-6 P.M.  
 • BEETHOVEN: Symphony no. 2  
 • WM. SCHUMAN: *Symphony for Strings*  
 • MENNIN: *Folk Overture*

**08-19-46** Igor Gorin, baritone, and the orchestra conducted by Howard  
 Monday Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)

**08-21-46** Concert Orchestra, Milton Katims, conducting; Elaine Malbin,  
 Wednesday soprano; Benjamin Kohon, basson: WEA, 8:30-9 P.M.

**08-22-46** Concert of Nations—NBC Symphony Orchestra directed by  
 Thursday Frank Black; Earl Wild, pianist; Max Hollander, violinist: WEA,  
 11:30-12 P.M.  
 • MONIUSKO: Overture to *Halka*  
 • WIENIAWSKI: *Romance* from Violin Concerto no. 2  
 • CHOPIN: *Andante Spianato* and *Grande Polonaise*  
 [NYT]

**Week of 25 August 1946:**

**08-25-46** Robert Merrill, baritone, the orchestra, and Frank Black,  
 Sunday conductor: WEA, 2-2:30 P.M.  
**Harvest of Stars:** Martha Briney, soprano; Raymond Massey,  
 narrator; orchestra and chorus directed by Howard Barlow: WEA,  
 2:30-3 P.M.  
**NBC Symphony Orchestra**, Robert Shaw, conductor: WEA,  
 5-6 P.M.  
 • BEETHOVEN: *Leonore* Overture no. 3  
 • MOZART: Symphony no. 38, K. 504  
 • HINDEMITH: *Symphonic Metamorphosis on Themes by Weber*

**08-26-46** Eleanor Steber, soprano, and the orchestra conducted by Howard  
 Monday Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 1 September 1946:**

**09-01-46** Robert Merrill, baritone, the orchestra, and Frank Black,  
 Sunday conductor: WEA, 2-2:30 P.M.  
**Harvest of Stars:** Anne McKnight, soprano; Raymond Massey,  
 narrator; orchestra directed by Howard Barlow: WEA, 2:30-3  
 P.M.  
**NBC Symphony Orchestra**, conducted by Frank Black; Harry  
 Kaufman, pianist; in an all-American concert: WEA, 5-6 P.M.  
 • GILLIS: *Cowtown Suite*  
 • GERSHWIN: Piano Concerto  
 • BENNETT: *Symphonic Story of Jerome Kern*

- 09-02-46** **Igor Gorin**, baritone, and the orchestra conducted by Howard Barlow: WEA, 8:30-9 P.M.  
 Monday  
**09-04-46** **Concert Orchestra**, Milton Katims, conducting; Elaine Malbin, soprano; Milton Kaye, pianist: WEA, 8:30-9 P.M.  
 Wednesday  
**09-05-46** **Concert of Nations**—NBC Symphony Orchestra directed by Frank Black: WEA, 11:30-12 P.M.  
 Thursday  
 • GUARNIERI: *Flor do Tremembé*  
 • GROFÉ: *Grand Canyon Suite* (Part)  
 [NYT]

**Week of 8 September 1946:**

- 09-08-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2-2:30 P.M.  
 Sunday  
**Harvest of Stars**: James Pease, baritone; Raymond Massey, narrator; orchestra directed by Howard Barlow: WEA, 2:30-3 P.M.  
**NBC Symphony Orchestra**, conducted by Frank Black: WEA, 5-6 P.M.  
 • PROKOFIEV: *Scherzo and March* from *Love for Three Oranges*  
 • BRIDGE: *Lento* from *String Suite*  
 • DEBUSSY: Two Nocturnes: *Nuages* and *Fêtes*  
 • HANSON: Symphony no. 2  
**09-09-46** **Gladys Swarthout**, soprano, and the orchestra conducted by Howard Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**09-12-46** **Concert of Nations**—NBC Symphony Orchestra directed by J.M. Velasco Maldana, guest conductor: WEA, 11:30-12 P.M.  
 Thursday  
 • DE BARATTA: *La Yeguita* from *Canto Al Sol*  
 • SIGUEIRA: *Serenata Nicarageunce*  
 • *Corrido de Uruapan* (arr. Dominguez)  
 • REVUEITAS: *Homenaje a Federico Gareia Lorre* (Excerpts)  
 • *Costa Rican Folk Dances* (arr. Pomares)  
 [NYT]

**Week of 15 September 1946:**

- 09-15-46** **Harvest of Stars**: Winifred Heidt, contralto; Howard Barlow Orchestra; Raymond Massey: WEA, 2:30-3 P.M.  
 Sunday  
**NBC Symphony** Frank Black, conducting: WEA, 5-6 P.M. No program given.  
**09-16-46** **Eleanor Steber**, soprano; Barlow Orchestra: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT]

**Week of 22 September 1946:**

- 09-22-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor: WEA, 2-2:30 P.M.  
 Sunday  
**Harvest of Stars**: Nino Ventura, tenor; Raymond Massey, narrator; orchestra directed by Howard Barlow: WEA, 2:30-3 P.M.  
**NBC Symphony Orchestra**, conducted by Frank Black: WEA, 5-6 P.M.  
 • SAVINO: *Overture to Spring*  
 • LEKEU: *Adagio for String Orchestra*  
 • SIBELIUS: Symphony no. 2

- 09-23-46** Gladys Swarthout, soprano, and the orchestra conducted by  
Monday Howard Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
**09-25-46** Concert of Nations—NBC Symphony Orchestra directed by  
Thursday Frank Black: WEA, 11:30-12 P.M.  
• BIZET: Selections from *Carmen*  
• DEBUSSY: *Le matin d'un jour* from *Ibéria*, Part III  
• CHABRIER: *España*  
• RAVEL: *Bolero*  
[NYT]

**Week of 28 September 1946:**

- 09-29-46** Robert Merrill, baritone, the orchestra, and Frank Black,  
Sunday conductor: WEA, 2-2:30 P.M.  
**Harvest of Stars:** Edna Phillips, soprano; Raymond Massey,  
narrator; orchestra directed by Howard Barlow: WEA, 2:30-3  
P.M.  
**NBC Symphony Orchestra**, conducted by Willfred Pelletier:  
WEA, 5-6 P.M.  
• MENOTTI: Overture to *Amelia Goes to the Ball*  
• RAVEL: *Ma mère l'Oye*  
• HONEGGER: *Pacific 231*  
• ELGAR: Introduction to *Allegro for Strings*  
• RABAUD: Ballet Music from *Mârrouf*  
**09-30-46** Christopher Lynch, tenor, and the orchestra conducted by  
Monday Howard Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)  
**10-03-46** Concert of Nations—NBC Symphony Orchestra directed by  
Thursday J.M. Valasco Maldana; Haitian Folk Group, conducted by Alphonse  
Cimber: WEA, 11:30-12 P.M.  
• *Pericon Nacional* (arr. Grasso)  
• URDANETA: *Guabina Chiquinquirena*  
• Venezuela Folk Tunes (Traditional)  
• ELIE: *Sun God Dance*, from *Kishaya*  
• Haitian Folk Songs (Traditional)  
• ARREDONDO: *En El Tempio de Yocari*  
[NYT]

**Week of 6 October 1946:**

- 10-06-46** Robert Merrill, baritone, the orchestra, and Frank Black,  
Sunday conductor: WEA, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Winifred Smith, soprano;  
Raymond Massey, narrator; orchestra directed by Howard Barlow:  
WEA, 2:30-3 P.M.  
**NBC Symphony Orchestra**, conducted by Willfred Pelletier:  
WEA, 5-6 P.M.  
• MOZART: Symphony no. 39, K. 543  
• VILLA LOBOS: *Bachianas brasileiras*, no. 1  
• RESPIGHI: *Fontane di Roma*  
**10-07-46** Christopher Lynch, tenor, and the orchestra conducted by  
Monday Howard Barlow: WEA, 8:30-9 P.M. (*Voice of Firestone*)

- 10-10-46** **Concert of Nations**—NBC Symphony Orchestra directed by  
Thursday Frank Black: WEA, 11:30–12 P.M.  
• LUIGINI: *Egyptian Ballet*  
• STILL: *Afro-American Symphony*, movt. IV  
• IPPOLITOV-IVANOV: *Turkish Fragments*  
[NYT]

**Week of 13 October 1946:**

- 10-13-46** **Robert Merrill**, baritone, the orchestra, and Frank Black,  
Sunday conductor: WEA, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Martha Briney, soprano;  
Raymond Massey, narrator; orchestra directed by Howard Barlow:  
WEA, 2:30–3 P.M.  
**10-14-46** **Christopher Lynch**, tenor, and the orchestra conducted by  
Monday Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)  
**10-17-46** **Concert of Nations**—NBC Symphony Orchestra directed by  
Thursday Frank Black: WEA, 11:30–12 P.M.  
• ELGAR: *Crown of India Suite*  
• HERBERT: *Persian Dance*  
• RAVEL: *Popular Greek Melodies*  
• RIMSKY-KORSAKOV: *Fantasy on Serbian Themes*  
[NYT]

**Week of 20 October 1946:**

- 10-20-46** **Robert Merrill**, baritone, the orchestra, and Frank Black,  
Sunday conductor: WEA, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Andrew Gainey,  
baritone; Raymond Massey, narrator; orchestra directed by Howard  
Barlow: WEA, 2:30–3 P.M.  
**United Nations Concert** by the NBC Symphony Orchestra,  
conducted by Frank Black: WEA, 5:00–6:00 P.M.  
• BEETHOVEN: *Creatures of Prometheus Overture*  
*Symphony no. 3 ("Eroica")*  
**10-21-46** **Christopher Lynch**, tenor; Eleanor Steber, soprano, and the  
Monday orchestra conducted by Howard Barlow: WEA, 8:30–9 P.M.  
(*Voice of Firestone*)  
**10-24-46** **Concert of Nations**—NBC Symphony Orchestra directed by  
Thursday Frank Black: WEA, 11:30–12 P.M.  
• CHADWICK: *Jubilee Overture*  
• COPLAND: *Lincoln Portrait*  
[NYT]

**Week of 27 October 1946:**

- 10-27-46** **Robert Merrill**, baritone, the orchestra, and Frank Black,  
Sunday conductor, and a vocal trio: WEA, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Marian Bell, soprano;  
Raymond Massey, narrator; Lyn Murray Chorus and orchestra  
directed by Howard Barlow: WEA, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini; William Primrose is  
viola soloist: WEA, 5:00–6:00 P.M.  
• WAGNER: *Faust Overture*  
• BERLIOZ: *Harold en Italie*  
**10-28-46** **Christopher Lynch**, tenor, and the orchestra conducted by  
Monday Howard Barlow: WEA, 8:30–9 P.M. (*Voice of Firestone*)

- 10-31-46** **Story of Music**—NBC Orchestra directed by Frank Black;  
 Thursday Nathaniel Sprinzena, tenor; Rosalind Nadell, mezzo-soprano:  
 WEA, 11:30–12 P.M.  
 • MONTEVERDI: Selections from *Orfeo*  
 • GLUCK: *Orfeo ed Eurydice* excerpts  
 • OFFENBACH: Overture to *Orphée aux enfers*  
 [NYT, NYPL and Key]

**Week of 3 November 1946:**

- 11-03-46** **Robert Merrill**, baritone, the orchestra, and Frank Black,  
 Sunday conductor, and a vocal trio: WNBC, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Ann McKnight, soprano;  
 Raymond Massey, narrator; Lyn Murray Chorus and orchestra  
 directed by Howard Barlow: WNBC, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini: WNBC, 5:00–6:00  
 P.M.  
 • MOZART: Overture to *Die Zauberflöte*  
 Divertimento for Strings and Two Horns, K. 287  
 Symphony no. 35 (“Haffner”), K. 385
- 11-04-46** **Eleanor Steber**, soprano, and the orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 11-07-46** **Story of Music**—NBC Orchestra directed by Frank Black;  
 Thursday Joseph Laderoute, tenor; Vivian Bauer, mezzo-soprano: WNBC,  
 11:30–12 P.M.  
 • MÉHUL: Selections from *Joseph*  
 • GOLDMARK: March from *Queen of Sheba*  
 • SAINT-SAËNS: Excerpts from *Samson et Dalila*  
 [NYT, NYPL and Key]

**Week of 10 November 1946:**

- 11-10-46** **Robert Merrill**, baritone, the orchestra, and Frank Black,  
 Sunday conductor, and a vocal trio: WNBC, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Louise Mackay, soprano;  
 Raymond Massey, narrator; Lyn Murray Chorus and orchestra  
 directed by Howard Barlow: WNBC, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini: WNBC, 5:00–6:00  
 P.M.  
 • SCHUMANN: *Manfred* Overture  
 • TCHAIKOVSKY: *Manfred* Symphony
- 11-11-46** **Christopher Lynch**, tenor; Eleanor Steber, soprano, and the  
 Monday orchestra conducted by Howard Barlow: WNBC, 8:30–9 P.M.  
 (*Voice of Firestone*)
- 11-14-46** **Story of Music**—NBC Orchestra directed by Frank Black;  
 Thursday Gordon Gifford, baritone: WNBC, 11:30–12 P.M.  
 • LULLY: Overture to *Thésée*  
 • HANDEL: Air: *O Ruddier than the Cherry* from *Acis and Galatea*  
 • GRÉTRY: Menuetto: *Les Nymphs de Diana*, from *Céphale et*  
*Procris* (arr Mottl)  
 • GOUNOD: *Vulcan's Song*, from *Philémon et Baucis*  
 • SUPPÉ: Overture to *The Fair Galatea*  
 [NYT and Key]

**Week of 17 November 1946:**

- 11-17-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor, and a vocal trio: WNBC, 2-2:30 P.M.  
 Sunday **Harvest of Stars:** James Melton, tenor; Winifred Heidt, contralto; Raymond Massey, narrator; Lyn Murray Chorus and orchestra directed by Howard Barlow: WNBC, 2:30-3 P.M.  
**Arturo Toscanini** conducts the NBC Symphony Orchestra: WNBC, 5:00-6:00 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • HUMPERDINCK: Prelude to Act III of *The King's Children*  
 • BRAHMS: *Variations on a Theme of Haydn*  
 • R. STRAUSS: *Tod und Verklärung*
- 11-18-46** **Christopher Lynch**, tenor; Eleanor Steber, soprano; Elizabeth Firestone, pianist, and the orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday
- 11-21-46** **Story of Music**—NBC Orchestra directed by Frank Black; June Gardner, soprano: WNBC, 11:30-12 P.M.  
 Thursday  
 • MOZART: Overture to *La clemenza di Tito*  
 • BELLINI: *Casta diva* from *Norma*  
 • WAGNER: Overture to *Rienzi*  
 [NYT and Key]

**Week of 24 November 1946:**

- 11-24-46** **Robert Merrill**, baritone, the orchestra, and Frank Black, conductor, and a vocal trio: WNBC, 2-2:30 P.M.  
 Sunday **Harvest of Stars:** James Melton, tenor; Raymond Massey, narrator; Lyn Murray Chorus and orchestra directed by Howard Barlow: WNBC, 2:30-3 P.M.  
**Arturo Toscanini** conducts the NBC Symphony Orchestra; Myra Hess, pianist, is the guest soloist: WNBC, 5:00-6:00 P.M.  
 • BEETHOVEN: *Coriolan* Overture  
 • BEETHOVEN: Piano Concerto no. 3  
 • WAGNER: *Siegfried's Rhine Journey* from *Götterdämmerung*
- 11-25-46** **Christopher Lynch**, tenor; Elizabeth Firestone, pianist, and the orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M.  
 Monday
- 11-28-46** **Story of Music**—NBC Orchestra directed by Frank Black; Nathaniel Sprinzena, tenor: WNBC, 11:30-12 P.M.  
 Thursday  
 • BERLIOZ: March from *Les Troyens*  
 • GLUCK: Excerpts from *Paride ed Elena*  
 • OFFENBACH: Overture to *La Belle Hélène*  
 [NYT, NYPL and Key]

**Week of 1 December 1946:**

- 12-01-46** **Harvest of Stars:** James Melton, tenor; Frances Yeend, soprano; Raymond Massey, narrator; Lyn Murray Chorus and orchestra directed by Howard Barlow: WNBC, 2:30-3 P.M.  
 Sunday

**NBC Symphony** conducted by Toscanini; Peter Wilhousky conducts a mixed chorus: WNBC, 5:00–6:00 P.M.

• VERDI: *La traviata*, Acts I and II

Cast:

Violetta Valery	Licia Albanese
Flora	Nan Merriman
Annina	Johanne Moreland
Alfredo Germont	Jan Peerce
Giorgio Germont	Robert Merrill
Douphol	George Cehanovsky
Gastone	John Garris
Marchese	Paul Dennis
Doctor	Arthur Newman

- 12-02-46** **Christopher Lynch**, tenor, and the orchestra conducted by  
Monday Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 12-05-46** **Story of Music**—NBC Orchestra directed by Frank Black; June  
Thursday Gardner, soprano; Thomas Hayward, tenor: WNBC, 11:30–12  
P.M.
- VERDI: Ballet Music; *Celeste Aida*, and *Retorna vincitor*, from  
*Aida*
- ROSSINI: Overture to *Semiramide*  
[NYT, NYPL and Key]

**Week of 8 December 1946:**

- 12-08-46** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
Sunday 2:30 P.M.
- Harvest of Stars:** James Melton, tenor; Lee Sweetland, baritone;  
Raymond Massey, narrator; Lyn Murray Chorus and orchestra  
directed by Howard Barlow: WNBC, 2:30–3 P.M.
- NBC Symphony** conducted by Toscanini; Peter Wilhousky  
conducts the mixed chorus: WNBC, 5:00–6:00 P.M.
- VERDI: *La traviata*, Acts III and IV  
(Cast as above)
- 12-09-46** **Eleanor Steber**, soprano, and the Choir and Orchestra conducted  
Monday by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 12-12-46** **Story of Music**—NBC Orchestra directed by Frank Black:  
Thursday WNBC, 11:30–12 P.M.
- MENDELSSOHN: *Midsummer Night's Dream* Overture
- DEBUSSY: Fanfare for *King Lear*
- SIBELIUS: Incidental Music to *The Tempest*
- SAINT-SAËNS: Dances from *Henry VIII*  
[NYT and Key]

**Week of 15 December 1946:**

- 12-15-46** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
Sunday 2:30 P.M.
- Harvest of Stars:** James Melton, tenor; Geraldine Homburg,  
soprano; James Cosmos, baritone; Joanne Moreland, guest;  
Raymond Massey, narrator; Lyn Murray Chorus and orchestra  
directed by Frank Black: WNBC, 2:30–3 P.M.

- NBC Symphony Orchestra**, Fritz Reiner, conductor: WNBC, 5:00–6:00 P.M.
- MOZART: Symphony no. 41 (“Jupiter”), K. 551
  - BARTÓK: Excerpts from *The Miraculous Mandarin*
  - R. STRAUSS: *Till Eulenspiegels lustige Streiche*
- 12–16–46** **Christopher Lynch**, tenor; Oscar Shumsky, violinist; orchestra  
Monday conducted by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 12–19–46** **Story of Music**—NBC Orchestra directed by Frank Black:  
Thursday WNBC, 11:30–12 P.M.
- ROSSINI: Overture to *Tancredi*
  - WAGNER: *Elsa’s Dream* from *Lohengrin*  
*Lohengrin’s Farewell* from *Lohengrin*  
Procession from *Parsifal*
- [NYT, NYPL and Key]
- Week of 22 December 1946:**
- 12–22–46** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
Sunday 2:30 P.M.
- Harvest of Stars:** James Melton, tenor; Raymond Massey, narrator; Lyn Murray Chorus and orchestra directed by Frank Black: WNBC, 2:30–3 P.M.
- NBC Symphony Orchestra**, Fritz Reiner, conductor: WNBC, 5:00–6:00 P.M.
- HUMPERDINCK: Prelude to *Hänsel und Gretel*
  - SCHUMANN: Symphony no. 2
  - KODÁLY: *Dances of Galánta*
- 12–23–46** **Eleanor Steber**, soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 12–26–46** **Story of Music**—NBC Orchestra directed by Frank Black:  
Thursday WNBC, 11:30–12 P.M.
- TCHAIKOVSKY: *Nutcracker* ballet excerpts
- [NYT]

**Week of 29 December 1946:**

- 12–29–46** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
Sunday 2:30 P.M.
- Harvest of Stars:** James Melton, tenor; chorus directed by Harry Simeone; and orchestra directed by Frank Black: WNBC, 2:30–3 P.M.
- NBC Symphony Orchestra**, Fritz Reiner, conductor: WNBC, 5:00–6:00 P.M.
- DEBUSSY: *Ibéria*
  - HINDEMITH: *Mathis der Maler*
  - WAGNER: Prelude to *Die Meistersinger*



- 12-30-46** **NBC Symphony Concert for Youth**, Samuel Antek, conductor (*not broadcast*); Carnegie Hall.  
 Monday • ALAN SHULMAN: *Oodles of Noodles*  
*Rendezvous*  
 • MORTON GOULD: *Guaracha*  
 • IBERT: *Divertissement*  
 • RAVEL: *Pavane pour une infante défunte*  
 • PROKOFIEV: *Peter and the Wolf*  
 • L. MOZART: Toy Symphony  
 • RIMSKY-KORSAKOV: *Flight of the Bumble Bee*  
**Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 01-02-47** **Story of Music**—NBC Orchestra directed by Frank Black:  
 Thursday WNBC, 11:30–12 P.M.  
 • WAGNER: *Entrance of the Gods* from *Das Rheingold*  
*Ride of the Valkyries* from *Die Walküre*  
*Magic Fire Music* from *Die Walküre*

[NYT]

**Week of 5 January 1947:**

- 01-05-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
 Sunday 2:30 P.M.  
**Harvest of Stars**: James Melton, tenor; Genevieve Rowe, soprano; chorus directed by Harry Simeone; and orchestra directed by Frank Black: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Fritz Reiner, conductor: WNBC, 5:00–6:00 P.M.  
 • MOZART: Overture to *Der Schauspieldirektor*  
 • BRAHMS: Symphony no. 4  
 • J. STRAUSS: *Vienna Life*
- 01-06-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 12 January 1947:**

- 01-12-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–  
 Sunday 2:30 P.M.  
**Harvest of Stars**: James Melton, tenor; Laura Castellano, soprano; chorus directed by Harry Simeone; and orchestra directed by Frank Black: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Eugene Szenkar, conductor: WNBC, 5:00–6:00 P.M.  
 • COPLAND: *An Outdoor Overture*  
 • TCHAIKOVSKY: Symphony no. 5
- 01-13-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 01-16-47** **The Story of Music**, NBC Orchestra directed by Frank Black:  
 Thursday WNBC, 11:30–12 P.M.  
 • WAGNER: *Waldweben* from *Siegfried*  
*Siegfried's Death* and *Funeral Music* from  
*Götterdämmerung*

[NYT and NYPL]

**Week of 19 January 1947:**

**01-19-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Grace Sutherland, violinist; orchestra directed by Frank Black: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra,** Eugene Szenkar, conductor: WNBC, 5:00-6:00 P.M.

- VILLA LOBOS: Prelude from *Bachianas brasileiras*
- SCHUMANN: Symphony no. 4
- RAVEL: *Daphnis et Chloé* Suite 2
- WAGNER: Prelude to Act III and Dance of the Apprentices from *Die Meistersinger*

**01-20-47** Christopher Lynch, tenor; Eleanor Steber, soprano; orchestra  
Monday conducted by Howard Barlow: WNBC, 8:30-9 P.M.

**01-23-47** The Story of Music, NBC Orchestra directed by Frank Black;  
Thursday Thomas Hayward, tenor: WNBC, 11:30-12 P.M.

- MASSENET: *Intermezzo* from *L'Amico Fritz*  
*En fermant tes Yeux Manon*, and *Méditation* from *Thaïs*
- THOMAS: Overture to *Mignon*  
[NYT]

**Week of 26 January 1947:**

**01-26-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Joyce Homier, soprano; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

**NBC Symphony Orchestra,** Eugene Szenkar, conductor: WNBC, 5:00-6:00 P.M.

- MOZART: Overture to *Le nozze di Figaro*
- BERLIOZ: *Symphonie fantastique*

**01-27-47** Christopher Lynch, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

[NYT]

**Week of 2 February 1947:**

**02-02-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

**NBC Symphony Orchestra,** Eugene Szenkar, conductor: WNBC, 5:00-6:00 P.M.

- BACH: Toccata and Fugue in D Minor
- BRAHMS: Symphony no. 1

**02-03-47** Jussi Bjoerling, tenor; orchestra conducted by Howard Barlow:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**02-06-47** The Story of Music, NBC Orchestra directed by Frank Black:  
Thursday WNBC, 11:30-12 P.M.

- MOZART: Overture to *Le nozze di Figaro*
- WAGNER: Prelude to *Lohengrin*
- WOLF-FERRARI: Overture to *Il Segreto di Susanna*
- MASSENET: Overture to *Phèdre*  
[NYT and NYPL]

**Week of 9 February 1947:**

- 02-09-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**Harvest of Stars:** James Melton, tenor; Dorothy Sarnoff, soprano; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini; Gladys Swarthout, mezzo-soprano, and John Garris, tenor, are soloists; Peter Wilhousky directs the chorus: WNBC, 5:00–6:00 P.M.  
 • BERLIOZ: *Roméo et Juliette* (movts. I and II)
- 02-10-47** Eleanor Steber, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 02-13-47** The Story of Music, NBC Orchestra directed by Frank Black:  
 Thursday WNBC, 11:30–12 P.M.  
 • CIMAROSA: Overture to *Il matrimonio segreto*  
 • RIMSKY-KORSAKOV: Introduction and Wedding Procession from *Le Coq d'Or*  
 • ROSSINI: *Una voce poco fa* from *Il barbiere di Siviglia*  
 • SMETANA: Overture to *The Bartered Bride*  
 [NYT and Key]

**Week of 16 February 1947:**

- 02-16-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini; Nicola Moscana, bass; Mack Harrell, baritone, are soloists; Peter Wilhousky directs the chorus: WNBC, 5:00–6:00 P.M.  
 • BERLIOZ: *Romeo et Juliette*, movt. III and finale  
*La Damnation de Faust* excerpts, scene VII
- 02-17-47** Christopher Lynch, tenor; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M.
- 02-20-47** The Story of Music, NBC Orchestra directed by Frank Black;  
 Thursday Warren Galjour, baritone: WNBC, 11:30–12 P.M.  
 • WEBER: *Wolf's Glen* Scene from *Der Freischütz*  
 • MEYERBEER: *Bacchanale* from *Robert le Diable*  
 • GOUNOD: *Mephisto's Serenade* from *Faust*  
 • WAGNER: *Bacchanale* from *Tannhäuser*  
 [NYT and Key]

**23 February 1947:**

- 02-23-47** Robert Merrill, baritone; Roy Shield and orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.  
**NBC Symphony** conducted by Toscanini: WNBC, 5:00–6:00 P.M.  
 • SINIGAGLIA: *Le baruffe chiozzotte* Overture  
 • SCHUBERT: Symphony no. 9

**02-24-47** **Christopher Lynch**, tenor; Eleanor Steber, soprano; orchestra  
Monday conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of  
Firestone*)  
[NYT and Key]

**Week of 2 March 1947:**

**03-02-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus;  
orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

**NBC Symphony** conducted by Toscanini; the chorus is directed  
by Peter Wilhusky: WNBC, 5:00-6:00 P.M.

• **FRANCK:** *Rédemption*

• **DEBUSSY:** *La Mer*

• **DUKAS:** *Ariane et Barbe-Bleue*, Excerpts

**03-03-47** **Mona Paulee**, mezzo-soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 9 March 1947:**

**03-09-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus;  
orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

**NBC Symphony** conducted by Toscanini: WNBC, 5:00-6:00  
P.M.

• **BRAHMS:** *Tragic Overture*

*Symphony no. 2*

*Minuets 1 and 2 from Serenade no. 2*

**03-10-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 16 March 1947:**

**03-16-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus;  
orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

**NBC Symphony** conducted by Toscanini: WNBC, 5:00-6:00  
P.M.

• **BEETHOVEN:** *Consecration of the House Overture*

Excerpts from *The Creatures of Prometheus*

*Symphony no. 6 ("Pastoral")*

**03-17-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**03-20-47** **Story of Music**—String Orchestra, directed by Frederick Fennell;  
Thursday Marian Campbell, harpist: WNBC, 11:30-12 P.M.

• **PETER:** *Quintet for Strings*

• **RAVEL:** *Introduction and Allegro* for Harp and Strings

[NYT and Key]

**Week of 23 March 1947:**

**03-23-47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2-  
Sunday 2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony** conducted by Toscanini: WNBC, 5:00–6:00 P.M.

- CHERUBINI: Symphony in D Major
- CATALANI: Prelude to Act IV of *La Wally*
- CATALANI: *Dance of Water Nymphs* from *Lorelei*
- RESPIGHI: *Fontane di Roma*

**03–24–47** **Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30–9 P.M.

**03–27–47** **Story of Music**—String orchestra and chorus, Carl Fuerstner, conductor; Glen Schnittke and Bruce Rodgers, tenors; Ruth Lakeway, soprano; George Gunn, bass: WNBC, 11:30–12 P.M.

• CARISSIMI: *Jephthe*  
[NYT and Key]

**Week of 30 March 1947:**

**03–30–47** **Robert Merrill**, baritone; Roy Shield and orchestra: WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony** conducted by Toscanini: WNBC, 5:00–6:00 P.M.

- MENDELSSOHN: Octet in E-flat Major  
Symphony no. 5 (“Reformation”)

**03–31–47** **Eleanor Steber**, soprano; Igor Gorin, baritone; orchestra conducted by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 6 April 1947:**

**04–06–47** **Robert Merrill**, baritone; Roy Shield Orchestra and Chorus: WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Henry Simeone chorus; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony** conducted by Toscanini. Soloists are Rose Banpton, soprano, and Set Svanholm, tenor: WNBC, 5:00–6:00 P.M.

- WAGNER: Prelude and *Good Friday Spell* From *Parsifal*  
*Die Walküre*, Act I, Scene 3

**04–07–47** **Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT, NYPL and Key]

**Week of 13 April 1947:**

**04–13–47** **Robert Merrill**, baritone; Roy Shield Orchestra and chorus: WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Vivian Durocher, soprano; orchestra directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony Orchestra**, Hans Lange, conductor: WNBC,  
5:00–6:00 P.M.

- RAMEAU: Suite from *Dardanus*
- HAYDN: Symphony no. 104
- SCHUBERT: *Entr'acte* and ballet music from *Rosamunde*
- DVORÁK: *Slavonic Dance* no. 8

**04-14-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 20 April 1947:**

**04-20-47** **Robert Merrill**, baritone; Roy Shield Orchestra and male chorus:  
Sunday WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Harry Simeone Chorus;  
Evelyn Cervello, soprano, guest; orchestra directed by Frank Black:  
WNBC, 2:30–3 P.M.

**NBC Symphony Orchestra**, Hans Lange, conductor: WNBC,  
5:00–6:00 P.M.

- NICOLAI: *Merry Wives of Windsor* Overture
- MENDELSSOHN: Symphony no. 4
- GRETRY: Excerpts from *Céphale et Procris* (arr. Mottl)
- STRAUSS: *Emperor Waltzes*

**04-21-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 27 April 1947:**

**04-27-47** **Robert Merrill**, baritone; Roy Shield Orchestra and male chorus:  
Sunday WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Jane Powell, soprano;  
orchestra and chorus directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony Orchestra**, Hans Lange, conductor: WNBC,  
5:00–6:00 P.M.

- MENDELSSOHN: *Ruy Blas* Overture
- SCHUBERT: Symphony no. 5
- BIZET: *Carmen* Suite

**04-28-47** **Christopher Lynch**, tenor; Oscar Shumsky, violinist; orchestra  
Monday conducted by Howard Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 4 May 1947:**

**05-04-47** **Robert Merrill**, baritone; James Melton, tenor; Roy Shield  
Sunday Orchestra and male chorus: WNBC, 2–2:30 P.M.

**Harvest of Stars:** James Melton, tenor; orchestra and chorus  
directed by Frank Black: WNBC, 2:30–3 P.M.

**NBC Symphony Orchestra**, Hans Lange, conductor: WNBC,  
5:00–6:00 P.M.

- HANDEL: *Water Music*
- TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- SAINT-SAËNS: Prelude to *Le Déluge*
- RIMSKY-KORSAKOV: *Capriccio espagnol*

**05-05-47** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 11 May 1947:**

**05-11-47** **Robert Merrill**, baritone; Roy Shield Orchestra and Chorus:  
Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Marguerite McClelland, soprano; orchestra and chorus directed by Frank Black: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Alfred Wallenstein conductor: WNBC, 5:00-6:00 P.M.  
• VIVALDI: Concerto for Strings (arr. Mistowski)  
• MOZART: Symphony in D Major  
• R. STRAUSS: *Der Rosenkavalier* Suite

**05-12-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M.

**05-17-47** **NBC Symphony Orchestra**, conducted by Alfred Wallenstein at  
Saturday the McMillan Academic Theater; part of Columbia University's Third Annual Festival of Contemporary American Music.  
• BURRILL PHILLIPS: *Tom Paine*, Overture for Orchestra (world première)  
• ROSS LEE FINNEY: *Variations, Fuguing and Rondo* for full orchestra (first New York performance)  
• HALSEY STEVENS: Symphony no. 2 (world première)  
• RICHARD DONOVAN: *New England Chronicle* (world première)  
• DOUGLAS MOORE: Symphony no. 2 in A Major (first New York performance)  
[NYT and NYPL]

**Week of 18 May 1947:**

**05-18-47** **Robert Merrill**, baritone; Roy Shield Orchestra and Chorus:  
Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Robert Merrill, baritone; orchestra and chorus directed by Frank Black: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Alfred Wallenstein conductor: WNBC, 5:00-6:00 P.M.  
• C. P. E. BACH: Concerto in D Major  
• BEETHOVEN: Symphony no. 8  
• MILHAUD: *Suite provençale*

**05-19-47** **Mona Paulee**, soprano; orchestra conducted by Howard Barlow:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 25 May 1947:**

**05-25-47** **Robert Merrill**, baritone; Roy Shield Orchestra and Chorus:  
Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Robert Merrill, baritone; Harry Simeone Chorus; orchestra directed by Frank Black: WNBC, 2:30-3 P.M.

- NBC Symphony Orchestra**, Alfred Wallenstein conductor:  
 WNBC, 5:00–6:00 P.M.  
 • CORELLI: *Sarabande, Giga and Badinerie*  
 • SCHUBERT: Symphony no. 2  
 • KODÁLY: *Háry János* Suite
- 05-26-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 1 June 1947:**

- 06-01-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2–2:30 P.M.  
**Harvest of Stars**: James Melton, tenor; Harry Simeone Chorus  
 and Orchestra, Frank Black, conductor: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Alfred Wallenstein conductor:  
 WNBC, 5:00–6:00 P.M.  
 • DVORÁK: *Carnival Overture*, op. 2  
 • HAYDN: Symphony no. 88, Finale  
 • CRESTON: *Threnody*  
 • IBERT: *Divertissement*
- 06-02-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 8 June 1947:**

- 06-08-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2–2:30 P.M.  
**Harvest of Stars**: James Melton, tenor; Frank Black orchestra  
 and chorus: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Hans Schweiger, conductor:  
 WNBC, 5:00–6:00 P.M.  
 • REZNICEK: Overture to *Donna Diana*  
 • BIZET: *L'Arlésienne* Suite no. 1  
 • BARBER: Adagio for Strings  
 • SIBELIUS: *Finlandia*  
 • TCHAIKOVSKY: *Nutcracker* Suite
- 06-09-47** **Thomas L. Thomas**, baritone; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 15 June 1947:**

- 06-15-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2–2:30 P.M.  
**Harvest of Stars**: James Melton, tenor; Frank Black Orchestra  
 and chorus: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Hans Schweiger, conductor; Jacob  
 Latelner, pianist: WNBC, 5:00–6:00 P.M.  
 • BERLIOZ: *Le Carnaval romain* Overture  
 • SAINT-SAENS: *Bacchanale* from *Samson et Dalila*  
 • BOROWSKY: *Requiem for a Child*  
 • TCHAIKOVSKY: Piano Concerto no. 1
- 06-16-47** **Mona Paulee**, soprano; orchestra conducted by Howard Barlow:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]



Week of 22 June 1947:

- 06-22-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Grace Sutherland, violinist; Harry Simeone Chorus; Frank Black Orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Hans Schweiger, conductor; Mischa Mischakoff, violinist: WNBC, 5:00-6:00 P.M.  
 • BEETHOVEN: *Egmont Overture*  
 • MOZART: *Eine kleine Nachtmusik*  
 • SAINT-SAËNS: *Rondo Capriccioso*  
 • WIENIAWSKI: *Polonaise in D Major*  
 • J. STRAUSS: *On the Beautiful Blue Danube Waltz*
- 06-23-47** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 29 June 1947:

- 06-29-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Harry Simeone Chorus; Frank Black orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Hans Schweiger, conductor: WNBC, 5:00-6:00 P.M.  
 • BEETHOVEN: Symphony no. 2  
 • WOLF: *Italian Serenade*  
 • LISZT: *Les Préludes*
- 06-30-47** **Eleanor Steber**, soprano; orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 6 July 1947:

- 07-06-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Frank Black, conductor: WNBC, 5:00-6:00 P.M.  
 • LALO: Overture, *Le Roi d'Ys*  
 • COOLEY: *Caponsacchi*  
 • SAINT-SAËNS: *Suite Algérienne*  
 • J. STRAUSS: *Voices of Spring*
- 07-07-47** **Eleanor Steber**, soprano; orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 13 July 1947:

- 07-13-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black orchestra: WNBC, 2:30-3 P.M.

- NBC Symphony Orchestra**, Frank Black, conductor: WNBC, 5:00–6:00 P.M.  
 • GLAZUNOV: *Carnival Overture*  
 • LEKEU: *Adagio for Strings*  
 • TCHAIKOVSKY: *Symphony no. 1*  
**07-14-47** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 20 July 1947:**

- 07-20-47** **Robert Merrill**, baritone; Vaughn Monroe, guest; Russ Case  
 Sunday conducts the orchestra: WNBC, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Frank Black, conductor: WNBC, 5:00–6:00 P.M.  
 • MOZART: *Symphony no. 28, K. 200*  
 • LANGE: *Antelope Valley*  
 • RACHMANINOV: *Symphony no. 2, movt. III*  
 • J. STRAUSS: *Artist's Life*  
**07-21-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 27 July 1947:**

- 07-27-47** **Robert Merrill**, baritone; Beryl Davis, singer; Russ Case  
 Sunday conducts the orchestra: WNBC, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Frank Black, conductor: WNBC, 5:00–6:00 P.M.  
 • GOLDMARK: *Overture: In Springtime*  
 • KREISLER: *Three Pieces in Olden Style*  
 • MENOTTI SALTA: *Nostalgic Serenade*  
 • DEBUSSY: *Two Nocturnes: Nuages and Fêtes*  
 • BORODIN: *Polovtsian Dances from Prince Igor*  
**07-28-47** **Igor Gorin**, baritone; orchestra conducted by Howard Barlow:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 3 August 1947:**

- 08-03-47** **Robert Merrill**, baritone; Russ Case conducts the orchestra:  
 Sunday WNBC, 2–2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30–3 P.M.  
**NBC Symphony Orchestra**, Milton Katims, conductor: WNBC, 5:00–6:00 P.M.  
 • MENDELSSOHN: *Symphony no. 3*  
 • TURINA: *La oración del torero*  
 • KHATCHATURIAN: *Gayane Suite*  
**08-04-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 10 August 1947:**

- 08-10-47** **Robert Merrill**, baritone; **Freddy Martin**, piano; **Russ Case**  
 Sunday conducts the orchestra: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** **James Melton**, tenor; **Genevieve Rowe**, soprano; **Frank Black** and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, **Milton Katims**, conductor: WNBC, 5:00-6:00 P.M.  
 • MOZART: Symphony no. 31 ("Paris"), K. 297  
 • COPLAND: Dance Episodes from *Rodeo*  
 • DOHNÁNYI: Suite in F-sharp Minor
- 08-11-47** **Thomas L. Thomas**, baritone; orchestra conducted by **Howard**  
 Monday **Barlow**: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 17 August 1947:**

- 08-17-47** **Harvest of Stars:** **James Melton**, tenor; **Genevieve Rowe**, soprano; **Frank Black** and orchestra: WNBC, 2:30-3 P.M.  
 Sunday **NBC Symphony Orchestra**, **Frank Black**, conductor: WNBC, 5:00-6:00 P.M.  
 • HAYDN: Symphony no. 100  
 • DEBUSSY: Quartet no. 1, G Minor  
 • TCHAIKOVSKY: *Marche Slave*
- 08-18-47** **Mona Paulee**, mezzo-soprano; orchestra conducted by **Howard**  
 Monday **Barlow**: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 24 August 1947:**

- 08-24-47** **Robert Merrill**, baritone; **Wittemore and Loewe**, piano team;  
 Sunday **Russ Case** and orchestra: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** **Lee Sweetland**, baritone; **Genevieve Rowe**, soprano; **Frank Black** and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, **Frank Black**, conductor: WNBC, 5:00-6:00 P.M.  
 • HANDEL-ELGAR: Overture in D Minor  
 • TCHAIKOVSKY: *Andante cantabile*  
 • R. STRAUSS: Love Scene From *Feuersnot*  
 • RACHMANINOV: *Symphonic Dances*
- 08-25-47** **Thomas L. Thomas**, baritone; orchestra conducted by **Howard**  
 Monday **Barlow**: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 31 August 1947:**

- 08-31-47** **Harvest of Stars:** **Lee Sweetland**, baritone; **Genevieve Rowe**, soprano; **Frank Black** and orchestra: WNBC, 2:30-3 P.M.  
 Sunday **NBC Symphony Orchestra**, **Frank Black**, conductor: WNBC, 5:00-6:00 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • RAVEL: *Pavane pour une infante défunte*  
 • SIBELIUS: Symphony no. 2
- 09-01-47** **Mona Paulee**, mezzo-soprano; orchestra conducted by **Howard**  
 Monday **Barlow**: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

- 09-06-47** NBC Symphony conducted by Toscanini, playing at Ridgefield  
 Saturday High School in Connecticut (*not broadcast*)
- ROSSINI: Overture to *L'italiana in algeri*
  - BEETHOVEN: Symphony no. 1
  - MENDELSSOHN: *Midsummer Night's Dream: Nocturne* and *Scherzo*
  - WAGNER: *Siegfried Idyll*
  - J. STRAUSS: *Voices of Spring* and *Tritsch-Tratsch Polka*
  - SOUSA: *Stars and Stripes Forever*
- [NYT and Key]

**Week of 7 September 1947:**

- 09-07-47** Robert Merrill, baritone; Eddy Arnold, hillbilly singer; and  
 Sunday orchestra, conducted by Russ Case: WNBC 2-2:30 P.M.  
**Harvest of Stars:** Lee Sweetland, baritone; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Max Reiter, conductor: WNBC, 5:00-6:00 P.M.
- BIZET: Symphony in C Major
  - R. STRAUSS: Three Interludes from *Intermezzo*
  - SUK: Polka from *Fairy Tale Suite*
  - STILL: *Scherzo* from *Afro-American Symphony*
- 09-08-47** Christopher Lynch, tenor; orchestra and chorus conducted by  
 Monday Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 14 September 1947:**

- 09-14-47** Robert Merrill, baritone; orchestra conducted by Russ Case; John  
 Sunday Sebastian, harmonica player: WNBC 2-2:30 P.M.  
**Harvest of Stars:** Lee Sweetland, baritone; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Frank Black, conductor: WNBC, 5:00-6:00 P.M.
- COPLAND: *Lincoln Portrait*
  - DVORÁK: Symphony no. 9 ("New World")
- 09-15-47** Christopher Lynch, tenor; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 21 September 1947:**

- 09-21-47** Robert Merrill, baritone; Three Suns Trio; orchestra conducted  
 Sunday by Russ Case; John Sebastian, harmonica player: WNBC 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Arturo Toscanini, conductor: WNBC, 5:00-6:00 P.M.
- KABALEVSKY: *Colas Breugnon* Overture
  - BEETHOVEN: Symphony no. 1
  - SMETANA: *The Moldau*
  - GILLIS: Symphony 5 1/2
- 09-22-47** Eleanor Steber, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30-9 P.M.  
 [NYT and Key]

**Week of 28 September 1947:**

**09-28-47** **Robert Merrill**, baritone; Desi Arnaz, guest; orchestra conducted by Russ Case; John Sebastian, harmonica player: WNBC 2-2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Genevieve Rowe, soprano; Frank Black and orchestra: WNBC, 2:30-3 P.M.  
**NBC Symphony Orchestra**, Izler Solomon, conductor: WNBC, 5:00-6:00 P.M.

- CIMAROSA: *Three Brothers* Overture
- HAYDN: Symphony no. 97
- SANDERS: *Saturday Night* (Barn Dance)
- MILHAUD: *Suite française*

**09-29-47** **Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*) [NYT]

**Week of 5 October 1947:**

**10-05-47** **Robert Merrill**, baritone; Susan Reed, folk singer, guest; orchestra conducted by Russ Case: WNBC 2-2:30 P.M.

**10-11-47** **NBC Symphony Orchestra**, conducted by Massimo Freccia  
 Saturday  
 • WEBER: *Oberon* Overture  
 • BARBER: Adagio for Strings  
 • SHOSTAKOVICH: Symphony no. 5 [NYT]

**Week of 12 October 1947:**

**10-12-47** **Robert Merrill**, baritone; Jean Sablon, guest; orchestra conducted by Russ Case: WNBC 2-2:30 P.M.

**Harvest of Stars:** James Melton, tenor; Elaine Mary Campbell, soprano; Frank Black and orchestra: WNBC, 2:30-3 P.M.

**10-13-47** **Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**10-18-47** **NBC Symphony Orchestra**, Milton Katims, conductor: WNBC, 6:30-7:30 P.M.

- WEBER: Overture to *Euryanthe*
- HAYDN: Symphony in G Major
- GRIFFES: *White Peacock*
- GOULD: *American Symphonette* no. 4 [NYT]

**Week of 19 October 1947:**

**10-19-47** **Harvest of Stars:** James Melton, tenor; Bidu Sayao, soprano; Frank Black and orchestra; Walter Huston, narrator: WNBC, 2-3 P.M.

**10-20-47** **Christopher Lynch**, tenor; orchestra conducted by Howard Barlow: WNBC, 8:30-9 P.M.

**10-25-47** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30 P.M.

- BEETHOVEN: *Consecration of the House* Overture  
 String Quartet in F Major, op. 135  
 Symphony no. 7

[NYT and Key]

**Week of 26 October 1947:**

- 10-26-47** **Robert Merrill**, baritone; Marilyn Cotlow, soprano; Russ Case  
 Sunday Orchestra and chorus: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
 orchestra: WNBC, 2-3 P.M.
- 10-27-47** **Mona Paulee**, mezzo-soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 11-01-47** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • MENDELSSOHN: *The Lovely Melusine*  
 Quintet: *Adagio* and *Lento*  
*A Midsummer Night's Dream*

[NYT and Key]

**Week of 2 November 1947:**

- 11-02-47** **Robert Merrill**, baritone; Irving Fields and Campos Trio; Russ  
 Sunday Case Orchestra and chorus: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
 orchestra: WNBC, 2-3 P.M.
- 11-03-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 11-08-47** **NBC Symphony Orchestra**, conducted by Toscanini;  
 Saturday Leonard Sharrow, bassoon soloist: WNBC, 6:30-7:30 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 Divertimento no. 15, K. 287  
 Bassoon Concerto, K. 191  
 Overture to *Die Zauberflöte*

[NYT and Key]

**Week of 9 November 1947:**

- 11-09-47** **Harvest of Stars:** James Melton, tenor; Frank Black and  
 Sunday orchestra: WNBC, 2:30-3 P.M.
- 11-10-47** **Eleanor Steber**, soprano; orchestra conducted by Howard  
 Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 11-15-47** **NBC Symphony** conducted by Toscanini; with Mischa  
 Saturday Mischakoff, violinist: WNBC, 6:30-7:30 P.M.  
 • PROKOFIEV: "Classical" Symphony  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")

[NYT and Key]

**Week of 16 November 1947:**

- 11-16-47** **Harvest of Stars:** James Melton, tenor; Frank Black and  
 Sunday orchestra: WNBC, 2:30-3 P.M.
- 11-17-47** **Eleanor Steber**, soprano; Igor Gorin, baritone; orchestra  
 Monday conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 11-22-47** **NBC Symphony** conducted by Toscanini; with Mischa  
 Saturday Mischakoff, violinist: WNBC, 6:30-7:30 P.M.  
 • BACH: Suite no. 2 in D Minor  
 • VIVALDI: Violin Concerto in B-flat Major  
 • HANDEL: Concerto Grosso, D Minor  
 • BACH: Passacaglia, C Minor (arr. Respighi)

[NYT and Key]

**Week of 23 November 1947:**

- 11-23-47** **Robert Merrill**, baritone; Russ Case Orchestra; Paul Wing,  
Sunday narrator: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
orchestra: WNBC, 2:30-3 P.M.
- 11-24-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 11-29-47** **Arturo Toscanini** conducts the NBC Symphony Orchestra:  
Saturday WNBC, 6:30-7:30 P.M.  
• WOLF-FERRARI: *Le donne curiose* Overture  
• KODÁLY: *Háry János* Suite  
• DEBUSSY: *La Mer*  
[NYT and Key]

**Week of 30 November 1947:**

- 11-30-47** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
Sunday P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
orchestra: WNBC, 2:30-3 P.M.
- 12-01-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 12-06-47** **NBC Symphony** conducted by Toscanini; mixed chorus  
Saturday conducted by Peter Wilhousky: WNBC, 6:30-7:30 P.M.  
• VERDI: *Otello*, Acts I and II  
Cast:  
Otello Ramon Vinay  
Desdemona Herva Nelli  
Iago Giuseppe Valdengo  
Cassio Virginio Assandrai  
Roderigo Leslie Chahay  
Montano Arthur Newman  
Lodovico Nicola Moscona  
[NYT, NYPL and Key]

**Week of 7 December 1947:**

- 12-07-47** **Robert Merrill**, baritone; Ania Dorfmann, pianist; Russ Case  
Sunday Orchestra: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
orchestra: WNBC, 2:30-3 P.M.
- 12-08-47** **leanor Steber**, soprano; orchestra conducted by Howard Barlow:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 12-13-47** **NBC Symphony** conducted by Toscanini; P. Wilhousky directs  
Saturday the chorus: WNBC, 6:30-7:30 P.M.  
• VERDI: *Otello*, Acts III and IV  
(cast as above)  
[NYT, NYPL and Key]

**Week of 14 December 1947:**

- 12-14-47** **Romberg Music**—Robert Merrill, Donald Dame, Frances Greer;  
Sunday Russ Case Orchestra and chorus: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
orchestra: WNBC, 2:30-3 P.M.
- 12-15-47** **Christopher Lynch**, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

- 12-20-47** **NBC Symphony Orchestra; Erich Kleiber, conductor; Claudio**  
**Saturday** Arrau, pianist: WNBC, 6:30-7:30 P.M.  
 • BORODIN: Symphony no. 2  
 • WEBER: *Konzertstück* in F Minor for Piano and Orchestra  
 • DE FALLA: *Introduction and Ritual Fire Dance* from *El amor brujo*  
 [NYT and NYPL]

**Week of 21 December 1947:**

- 12-21-47** **Robert Merrill, baritone; Russ Case Orchestra; Robert Shaw**  
**Sunday** chorale: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
 orchestra: WNBC, 2:30-3 P.M.  
**12-22-47** **Eleanor Steber, soprano; orchestra conducted by Howard**  
**Monday** Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**12-27-47** **NBC Symphony Orchestra; Erich Kleiber, conductor: WNBC,**  
**Saturday** 6:30-7:30 P.M.  
 • CORELLI: Concerto Grosso no. 8  
 • SCHUBERT: Symphony no. 5  
 • J. STRAUSS: *Gypsy Baron Overture; Tales from the Vienna*  
*Woods*  
 [NYT]

**Week of 28 December 1947:**

- 12-28-47** **Robert Merrill, baritone; George London, bass; Russ Case**  
**Sunday** Orchestra: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
 orchestra: WNBC, 2:30-3 P.M.  
**12-29-47** **Eleanor Steber, soprano; orchestra conducted by Howard**  
**Monday** Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**01-03-48** **NBC Symphony Orchestra; Erich Kleiber, conductor: WNBC,**  
**Saturday** 6:30-7:30 P.M.  
 • DVOŘÁK: *Carnival Overture*  
 • TCHAIKOVSKY: Symphony no. 4  
 • DVOŘÁK: *Wedding Dance*  
 [NYT]

**Week of 4 January 1948:**

- 01-04-48** **Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2-2:30**  
**Sunday** P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black and  
 orchestra: WNBC, 2:30-3 P.M. (*Voice of Firestone*)  
**01-05-48** **Christopher Lynch, tenor; orchestra conducted by Howard**  
**Monday** Barlow: WNBC, 8:30-9 P.M.  
**01-10-48** **NBC Symphony Orchestra; Erich Kleiber, conductor: WNBC,**  
**Saturday** 6:30-7:30 P.M.  
 • BEETHOVEN: *Egmont Overture*  
 Symphony no. 3 ("Eroica")  
 [NYT]

**Week of 11 January 1948:**

- 01-11-48** **Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2-2:30**  
**Sunday** P.M.  
**Harvest of Stars:** James Melton, tenor; Nancy Trickey, soprano;  
 Frank Black Orchestra; chorus: WNBC, 2:30-3 P.M.



- 01-12-48** Eleanor Steber, soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**01-17-48** NBC Symphony Orchestra; Ernest Ansermet, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• BEETHOVEN: *Leonore* Overture no. 2  
• MARTIN: *Symphonie concertante*  
• RAVEL: *Daphnis et Chloé*  
[NYT]

**Week of 18 January 1948:**

- 01-18-48** Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2-2:30  
Sunday P.M.  
**Harvest of Stars:** James Melton, tenor; Nancy Trickey, soprano;  
Frank Black Orchestra; chorus: WNBC, 2:30-3 P.M.  
**01-19-48** Eleanor Steber, soprano; Igor Gorin, baritone; orchestra  
Monday conducted by Howard Barlow: WNBC, 8:30-9 P.M. (*Voice of*  
*Firestone*)  
**01-24-48** NBC Symphony Orchestra; Ernest Ansermet, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• STRONG: *Paraphrase on a Choral by Hassler*  
• DEBUSSY: *Jeux*  
• MARTINŮ: *Symphony no. 5*  
[NYT]

**Week of 25 January 1948:**

- 01-25-48** Robert Merrill, baritone; Marina Koshetz, soprano; Russ Case  
Sunday Orchestra: WNBC, 2-2:30 P.M.]  
**Harvest of Stars:** James Melton, tenor; Frank Black Orchestra;  
chorus: WNBC, 2:30-3 P.M.  
**01-26-48** Christopher Lynch, tenor; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**01-31-48** NBC Symphony Orchestra; Ernest Ansermet, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• BEETHOVEN: *Symphony no. 4*  
• STRAVINSKY: *Symphonies of Wind Instruments*  
• RAVEL: *La Valse*  
[NYT]

**Week of 1 February 1948:**

- 02-01-48** Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2-2:30  
Sunday P.M.]  
**Harvest of Stars:** James Melton, tenor; Frank Black Orchestra;  
chorus: WNBC, 2:30-3 P.M.  
**02-02-48** Eleanor Steber, soprano; orchestra conducted by Howard  
Monday Barlow: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**02-07-48** NBC Symphony Orchestra; Ernest Ansermet, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• MOZART: *Symphony in G Minor*  
• DEBUSSY: *Gigues*  
• STRAVINSKY: *Petrushka* Suite  
[NYT]

**Week of 8 February 1948:**

- 02-08-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black Orchestra;  
 chorus: WNBC, 2:30-3 P.M.  
**(New Friends of Music, Town Hall—Guilet Quartet; Milton**  
**Katims, violist: WABF, 5:30-7 P.M.)**
- 02-09-48** **Christopher Lynch**, tenor; Oscar Shumsky, violinist; Barlow  
 Monday Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 02-14-48** **NBC Symphony** conducted by Toscanini WNBC, 6:30-7:30  
 Saturday P.M.  
 • R. STRAUSS: *Don Juan*  
 • BERLIOZ: *Queen Mab* Scherzo, from *Roméo et Juliette*  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
 [NYT, NYPL and Key]

**Week of 15 February 1948:**

- 02-15-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**Harvest of Stars:** James Melton, tenor; Dorothy Kirsten,  
 soprano; Frank Black Orchestra: WNBC, 2:30-3 P.M.  
**(New Friends of Music, Town Hall—Guilet Quartet; Milton**  
**Katims, violist: WABF, 5:30-7 P.M.)**
- 02-16-48** **Christopher Lynch**, tenor; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)
- 02-21-48** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BRAHMS: *Variations on a Theme of Haydn*  
                     Symphony no. 3  
 [NYT, NYPL and Key]

**Week of 22 February 1948:**

- 02-22-48** **Harvest of Stars:** James Melton, tenor; Andrew Gainey,  
 Sunday baritone: WNBC, 2:30-3 P.M.
- 02-23-48** **Thomas L. Thomas**, baritone; Barlow Orchestra: WNBC, 8:30-  
 Monday 9 P.M. (*Voice of Firestone*)
- 02-28-48** **NBC Symphony Orchestra**, Arturo Toscanini conducting:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • GLINKA: *Jota aragonesa*  
 • TCHAIKOVSKY: *Manfred* Symphony  
 [NYT and Key]

**Week of 29 February 1948:**

- 02-29-48** **Harvest of Stars:** James Melton, tenor; Rosemarie Brancato,  
 Sunday soprano; Frank Black Orchestra and Chorus: WNBC, 2:30-3 P.M.
- 03-01-48** **Christopher Lynch**, tenor; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M.
- 03-06-48** **NBC Symphony Orchestra**, Arturo Toscanini conducting:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • HAYDN: Sinfonia Concertante, op. 84  
 • MOZART: Symphony no. 39, K. 543  
 • BEETHOVEN: *Leonore* Overture no. 3  
 [NYT and Key]

**Week of 7 March 1948:**

- 03-07-48** **Harvest of Stars:** James Melton, tenor; Lillian Murphy, soprano;  
 Sunday Frank Black Orchestra and Chorus: WNBC, 2:30-3 P.M.
- 03-08-48** **Eleanor Steber,** soprano; Howard Barlow Orchestra; Oscar  
 Monday Shumsky, violinist: WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 03-13-48** **NBC Symphony Orchestra,** Arturo Toscanini conducting:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • DONIZETTI: Overture to *Don Pasquale*  
 • MANCINELLI: *Flight of the Lovers*  
 • BUSONI: *Berceuse élégiaque*  
 • VERDI: *Otello* dances  
 • TOMMASINI: *Il Carnevale di Venezia*  
 • ROSSINI: *Semiramide* Overture  
 [NYT and Key]

**Week of 14 March 1948:**

- 03-14-48** **Robert Merrill,** baritone; Gladys Swarthout, mezzo-soprano;  
 Sunday Case Orchestra; Chorus: WNBC, 2-2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Lillian Murphy, soprano;  
 Frank Black Orchestra and Chorus: WNBC, 2:30-3 P.M.
- 03-15-48** **Christopher Lynch,** tenor; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)
- 03-20-48** **NBC Symphony Orchestra,** Arturo Toscanini conducting:  
 Saturday WNBC, 6:30-7:30 P.M. (first telecast)  
 • WAGNER: Prelude to Act III of *Lohengrin*  
                   Overture and *Bacchanale* from *Tannhäuser*  
                   *Waldweben*, from *Siegfried*  
                   *Dawn and Siegfried Rhine Journey*, from  
                   *Götterdämmerung*  
                   *Ride of the Valkyries*, from *Die Walküre*  
 [NYT, NYPL and Key]

**Week of 21 March 1948:**

- 03-21-48** **Robert Merrill,** baritone; Case Orchestra; Chorus: WNBC, 2-  
 Sunday 2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Nancy Swinford,  
 soprano; Frank Black Orchestra and Chorus: WNBC, 2:30-3 P.M.
- 03-22-48** **Eleanor Steber,** soprano; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)
- 03-27-48** **NBC Symphony Orchestra,** Arturo Toscanini conducting:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • DEBUSSY *Ibéria*  
                   *Prélude à "L'Après-midi d'un faune"*  
                   *Fêtes*  
                   *La Mer*  
 [NYT and Key]

**Week of 28 March 1948:**

- 03-28-48** **Robert Merrill,** baritone; Case Orchestra; Chorus: WNBC, 2-  
 Sunday 2:30 P.M.  
**Harvest of Stars:** James Melton, tenor; Frank Black Orchestra  
 and Chorus: WNBC, 2:30-3 P.M.

- 03-29-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
**04-03-48** NBC Symphony Orchestra, Arturo Toscanini conducting; with  
Saturday the Collegiate Chorale under Robert Shaw: WNBC, 6:30-7:30 P.M.  
• BEETHOVEN: Symphony no. 9  
(with Anne McKnight, soprano; Jane Hobson, contralto;  
William Horne, tenor and Norman Scott, bass)  
[NYT, NYPL and Key]

**Week of 4 April 1948:**

- 04-04-48** Robert Merrill, baritone; Case Orchestra; Chorus: WNBC, 2-  
Sunday 2:30 P.M.  
Harvest of Stars: James Melton, tenor; Frank Black Orchestra  
and Chorus: WNBC, 2:30-3 P.M.  
**04-05-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
**04-10-48** NBC Symphony Orchestra, Erich Leinsdorf, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• BACH: Symphonies to Church Cantatas 174, 18 and 29  
• COPLAND: *Appalachian Spring*  
• TCHAIKOVSKY: Theme and Variations, from Suite no. 3  
[NYT]

**Week of 11 April 1948:**

- 04-11-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
Sunday  
**04-12-48** Christopher Lynch, tenor; Oscar Shumsky, violinist; Howard  
Monday Barlow Orchestra WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**04-17-48** NBC Symphony Orchestra, Erich Leinsdorf, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• GLUCK: Overture to *Iphigenia in Aulis*  
• RIMSKY-KORSAKOV: *Sheherazade*  
[NYT]

**Week of 18 April 1948:**

- 04-18-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
Sunday  
**04-19-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
**04-24-48** NBC Symphony Orchestra, Erich Leinsdorf, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• SCHUBERT: Overture and *Entr'acte* from *Rosamunde*  
*Rondo*  
• J. STRAUSS: *Music of the Spheres*  
*Thunder and Lightning*  
*Emperor Waltzes*  
• EDWARD STRAUSS: *Race Track Galop*  
[NYT]

**Week of 25 April 1948:**

- 04-25-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
Sunday  
**04-26-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)

**NBC Symphony Orchestra**, conducted by Toscanini; benefit for the New York Infirmary Building Fund (*not broadcast*).

• VERDI: Te Deum  
Requiem

(with Herva Nelli, soprano; Nan Merriman, mezzo-soprano; William McGrath, tenor and Norman Scott, bass, and The Collegiate Chorale, Robert Shaw, director)

- 04-29-48** **NBC Symphony Orchestra**, conducted by Fritz Reiner;  
Thursday National Finals for the Rachmaninov Fund (*not broadcast*).  
Ruth Geiger Philadelphia National Finalist, 1946  
Gary Graffman Philadelphia Regional Winner, 1946  
Grace Harrington Philadelphia Regional Winner, 1947  
Seymour Lipkin Cleveland Regional Winner, 1947  
Jeanne Therrien Boston Regional Winner, 1947
- 05-01-48** **NBC Symphony Orchestra**, Erich Leinsdorf, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• BORODIN: *Prince Igor* Overture  
• RAVEL: *Pavane pour une infante défunte*  
• DVOŘÁK: Symphony no. 1  
[NYT, NYPL and Key]

**Week of 2 May 1948:**

- 05-02-48** Robert Merrill, baritone; Case Orchestra: WNYC [*sic*], 2-2:30  
Sunday P.M.
- 05-03-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)
- 05-08-48** **NBC Symphony Orchestra**, Milton Katims, conductor; Mischa  
Saturday Mischakoff, violinist; Carlton Cooley, violist: WNBC, 6:30-7:30  
P.M.  
• MENDELSSOHN: *Calm Sea and Prosperous Voyage* Overture  
• MOZART: Sinfonia Concertante, K. 364  
• RAVEL: *Rapsodie espagnole*  
[NYT]

**Week of 9 May 1948:**

- 05-09-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
Sunday
- 05-10-48** Eleanor Steber, soprano; Christopher Lynch, tenor; Howard  
Monday Barlow Orchestra WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 05-15-48** **NBC Symphony Orchestra**, Milton Katims, conductor; Arthur  
Saturday Lora, flutist: WNBC, 6:30-7:30 P.M.  
• RESNICK: Overture to *Donna Diana*  
• BRIDGE: *Suite for Strings*, E Minor  
• GRIFFES: *Poems for Flute and Orchestra*  
• GILLIS: *Portrait of a Frontier Town* (world première)  
[NYT]

**Week of 16 May 1948:**

- 05-16-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
Sunday
- 05-17-48** Christopher Lynch, tenor; Oscar Shumsky, violinist; Howard  
Monday Barlow Orchestra WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**05-22-48** NBC Symphony Orchestra, Jaques Rachmilovich, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: *Così fan tutte* Overture  
 • BIZET: Symphony no. 1  
 • MILHAUD: *Suite provençale*  
 • KABALEVSKY: *Fête populaire*  
 [NYT]

**Week of 23 May 1948:**

**05-23-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
 Sunday  
**05-24-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**05-29-48** NBC Symphony Orchestra, Jaques Rachmilovich, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • TCHAIKOVSKY: Theme and Variations from *Mozartiana Suite* no. 4  
 • SHOSTAKOVICH: Symphony no. 9  
 • PROKOFIEV: *Summer Day Suite*  
 • MCDONALD: *Rhumba* from Symphony no. 2  
 [NYT]

**Week of 30 May 1948:**

**05-30-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**05-31-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**06-05-48** NBC Symphony Orchestra, Milton Katims, conductor; Edward  
 Saturday Vito; harpist: WNBC, 6:30-7:30 P.M.  
 • ROSSINI: Overture to *L'italiana in Algeri*  
 • HAYDN: Symphony no. 104  
 • RAVEL: Introduction to *Allegro for Harp*  
 • DOHNÁNYI: *Ruralia Hungarica* Excerpts  
 [NYT]

**Week of 6 June 1948:**

**06-06-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**06-07-48** Jan Peerce, tenor; Howard Barlow Orchestra WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**06-12-48** NBC Symphony Orchestra:  
 Saturday (No Listing. Replaced by the National Open Golf Tourney)  
 [NYT]

**Week of 13 June 1948:**

**06-13-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**06-14-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**06-19-48** NBC Symphony Orchestra: Hans Schwieger, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUMANN: Symphony no. 4  
 • WAGNER: *Siegfried Idyll*  
 • BERLIOZ: Excerpts from *La Damnation de Faust*  
 [NYT]

**Week of 20 June 1948:**

**06-20-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**06-21-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**06-26-48** NBC Symphony Orchestra: Hans Schwieger, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • J. STRAUSS: Suite from *Le Bourgeois Gentilhomme*  
 [NYT]

**Week of 27 June 1948:**

**06-27-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**06-28-48** Eleanor Steber, soprano; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**07-03-48** NBC Symphony Orchestra: Hans Schwieger, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • BIZET: *L'Arlésienne* Suite no. 2  
 • MOZART: Three Dances  
 • BEETHOVEN: Symphony no. 8  
 [NYT]

**Week of 4 July 1948:**

**07-04-48** Robert Merrill, baritone; Eleanor Steber, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**07-05-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**07-10-48** NBC Symphony Orchestra: Hans Schwieger, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BENJAMIN: *Overture to an Italian Comedy*  
 • MOZART: Symphony no. 35 ("Haffner"), K. 385  
 • DEBUSSY: *Nocturnes*  
 • TCHAIKOVSKY: *Capriccio italien*  
 [NYT]

**Week of 11 July 1948:**

**07-11-48** Robert Merrill, baritone; Case Orchestra: WNBC, 2-2:30 P.M.  
 Sunday  
**07-12-48** Eleanor Steber, soprano; Oscar Shumsky, violinist; Howard  
 Monday Barlow Orchestra WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**07-17-48** NBC Symphony Orchestra: Alexander Hilsberg, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BERLIOZ: *Le Carnaval romain* Overture  
 • TCHAIKOVSKY: Symphony no. 5  
 [NYT]

**Week of 18 July 1948:**

**07-18-48** Robert Merrill, baritone; Camilla Williams, soprano; Case  
 Sunday Orchestra: WNBC, 2-2:30 P.M.  
**07-19-48** Christopher Lynch, tenor; Howard Barlow Orchestra WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)

**07-24-48** **NBC Symphony Orchestra:** Alexander Hilsberg, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Overture to *Don Giovanni*  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • BACH: Prelude to Partita no. 6 for Violin  
 • MENDELSSOHN: *Scherzo* from *A Midsummer Night's Dream*  
 • MCDONALD: *The Legend of the Arkansas Traveler*  
 • J. STRAUSS: *Tales from the Vienna Woods*  
 [NYT]

**Week of 25 July 1948:**

**07-25-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**07-26-48** **Operatic Concert**—Marilyn Catlow and Polyna Stoska,  
 Monday sopranos; Mary Davenport, contralto; Thomas Hayward and  
 William McGrath, tenors, and Kenneth Schon, bass: WNBC, 9-  
 9:30 P.M.  
**07-31-48** **NBC Symphony Orchestra:** Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WEBER: Overture to *Der Freischütz*  
 • HINDEMITH: *Symphonic Metamorphosis of Themes by Weber*  
 • BARBER: Adagio for Strings  
 • RESPIGHI: *Pini di Roma*  
 [NYT]

**Week of 1 August 1948:**

**08-01-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**08-02-48** **Eleanor Steber**, soprano; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**08-07-48** **NBC Symphony Orchestra:** Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • VIVALDI-SILOTI: Concerto in D Minor  
 • R. STRAUSS: *Don Juan*  
 • TURINA: *La oración del torero*  
 • TCHIAKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 [NYT]

**Week of 8 August 1948:**

**08-08-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**08-09-48** **Thomas L. Thomas**, baritone; Oscar Shumsky, violinist; Barlow  
 Monday Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**08-14-48** **NBC Symphony Orchestra:** Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • HAYDN: Symphony no. 88  
 • PROKOFIEV: *Romeo and Juliet*, Suite 2  
 • STRAVINSKY: *Firebird* Suite  
 [NYT]

**Week of 15 August 1948:**

**08-15-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.



- 08-16-48** Eleanor Steber, soprano; Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday  
**08-21-48** NBC Symphony Orchestra: Roy Shield, conductor; Elen Dosia, soprano: WNBC, 6:30–7:30 P.M.  
 Saturday
- MASSENET: Overture to *Phèdre*
  - GOUNOD: *Jewel Song* from *Faust*
  - MASSENET: *Le Cid* Ballet
  - MASSENET: *Il est doux*, from *Hérodiade*
  - IBERT: *Divertissement*—excerpts
- [NYT]

**Week of 22 August 1948:**

- 08-22-48** Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**08-23-48** Robert Merrill, baritone; Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday  
**08-28-48** NBC Symphony Orchestra: Roy Shield, conductor; Claude Frank, pianist: WNBC, 6:30–7:30 P.M.  
 Saturday
- SHIELD: *The Great Bell*
  - SCHUMANN: Piano Concerto
  - GLAZUNOV: *Valse de Concert*
- [NYT]

**Week of 29 August 1948:**

- 08-29-48** Leonard Warren, baritone; Russ Case Orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**08-30-48** Helen Traubel, soprano; Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday  
**09-04-48** NBC Symphony Orchestra: Hans Lange, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday
- BRAHMS: *Academic Festival Overture*
  - MOZART: *Serenade Notturna*, K. 239
  - ELGAR: “Enigma” Variations
- [NYT]

**Week of 5 September 1948:**

- 09-05-48** Leonard Warren, baritone; Russ Case Orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**09-06-48** Igor Gorin, baritone; Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday  
**09-11-48** NBC Symphony Orchestra: Hans Lange, conductor; E. Robert Schmitz, pianist: WNBC, 6:30–7:30 P.M.  
 Saturday
- VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis*
  - SCHMITZ: Piano Concerto no. 1 (world première)
  - WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*
- [NYT]

**Week of 12 September 1948:**

- 09-12-48** Robert Merrill, baritone; Russ Case Orchestra: WNBC, 2–2:30 P.M.  
 Sunday  
**09-13-48** Eleanor Steber, soprano; Oscar Shumsky, violinist; Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday

**09-18-48** **NBC Symphony Orchestra:** Max Reiter, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • CIMAROSA: Overture to *I traci amanti*  
 • TAYLOR: *Maron Takes a Walk*  
 • ROSSINI-RESPIGHI: *La Boutique fantasque* Ballet  
 • R. STRAUSS: *Der Rosenkavalier* Suite  
 [NYT]

**Week of 19 September 1948:**

**09-19-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**09-20-48** **Conrad Thibault**, baritone; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**09-25-48** **NBC Symphony Orchestra:** Max Reiter, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • ROSSINI: Overture to *Il viaggio a Reims*  
 • TCHAIKOVSKY: Symphony no. 2  
 • R. STRAUSS: Fantasy on *Die Frau ohne Schatten*  
 [NYT]

**Week of 26 September 1948:**

**09-26-48** **Robert Merrill**, baritone; Russ Case Orchestra: WNBC, 2-2:30  
 Sunday P.M.  
**09-27-48** **Eleanor Steber**, soprano; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**10-02-48** **NBC Symphony Orchestra:** Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MENOTTI: Overture to *Amelia Goes to the Ball*  
 • TCHAIKOVSKY: Symphony no. 5  
 • MUSSORGSKY: *A Night on Bald Mountain*  
 • ROSENBERG: *Orpheus in Town*  
 [NYT]

**Week of 3 October 1948:**

**10-04-48** **Thomas L. Thomas**, baritone; Barlow Orchestra: WNBC, 8:30-  
 Monday 9 P.M. (*Voice of Firestone*)  
**10-09-48** **NBC Symphony Orchestra:** Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MENDELSSOHN: *Fingal's Cave* Overture  
 • TURINA: *Sinfonia Sevilliana*  
 • CRESTON: *Pastoral* and *Tarentella*  
 • ENESCO: *Romanian Rhapsody* no. 1  
 [NYT]

**Week of 10 October 1948:**

**10-10-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**10-11-48** **Christopher Lynch**, tenor; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)

**10-16-48** **NBC Symphony Orchestra:** Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 36, K. 425  
 • ARENSKY: *Variations for Strings on a Theme by Tchaikovsky*  
 • IBERT: *Escales*  
 [NYT]

**Week of 17 October 1948:**

**10-17-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**10-18-48** **Eleanor Steber**, soprano; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**10-23-48** **NBC Symphony** conducted by Toscanini, with Vladimir  
 Saturday Horowitz, piano soloist: WNBC, 6:30-7:30 P.M.  
 • BRAHMS: Serenade in D Major, op. 11, movt. I  
 Piano Concerto no. 2  
 [NYT, NYPL and Key]

**Week of 24 October 1948:**

**10-24-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**10-25-48** **Eleanor Steber**, soprano; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**10-30-48** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BRAHMS: *Tragic Overture*  
 Symphony no. 1  
 [NYT, NYPL and Key]

**Week of 31 October 1948:**

**10-31-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**11-01-48** **Eleanor Steber**, soprano; Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**11-06-48** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BRAHMS: *Academic Festival Overture*  
 Two minuets from Serenade no. 1 in D Major  
 Symphony no. 2  
 [NYT, NYPL and Key]

**Week of 7 November 1948:**

**11-07-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**11-08-48** **Rise Stevens**, soprano; Barlow Orchestra: WNBC, 8:30-9 P.M.  
 Monday (*Voice of Firestone*)

**11-13-48** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
Saturday P.M.  
• BRAHMS: Concerto for Violin and Cello  
(with Mischakoff and Miller)  
*Liebesslieder Walzer*  
(with Arthur Balsam and Joseph Kahn,  
pianists, and a seventeen-voice chorus)  
*Hungarian Dance* no. 1, G Minor  
[NYT, NYPL and Key]

Week of 14 November 1948:

**11-14-48** **Robert Merrill**, baritone; Russ Case Orchestra and Chorus; Elen  
Sunday Dosia, soprano: WNBC, 5:30-6 P.M.  
**11-15-48** **Christopher Lynch**, tenor; Barlow Orchestra: WNBC, 8:30-9  
Monday P.M. (*Voice of Firestone*)  
**11-20-48** **NBC Symphony** conducted by Toscanini: WNBC, 6:30-7:30  
Saturday P.M.  
• BRAHMS: *Variations on a Theme of Haydn*  
Symphony no. 3  
[NYT, NYPL and Key]

Week of 21 November 1948:

**11-22-48** Christopher Lynch, tenor; Barlow Orchestra: WNBC, 8:30-9  
 Sunday P.M. (*Voice of Firestone*)  
**11-27-48** NBC Symphony conducted by Toscanini, with Robert Shaw  
 Saturday and chorus: WNBC, 6:30-7:30 P.M.  
 • BRAHMS: *Gesang der Parzen*, op. 89  
 Symphony no. 4  
 [NYT and Key]

Week of 28 November 1948:

**11-29-48** Christopher Lynch, tenor; Eleanor Steber, soprano; Barlow  
Monday Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**12-04-48** NBC Symphony conducted by Toscanini WNBC, 6:30-7:30  
Saturday P.M.  
• MOZART: Symphony no. 40, K. 550  
• DVORÁK: *Variations on an Original Theme*  
• WAGNER: Overture to *Tannhäuser*  
[NYT and Key]

Week of 5 December 1948:

**12-05-48** Robert Merrill, baritone; Russ Case Orchestra and Chorus; Licia Sunday Albanese, soprano: WNBC, 5:30-6 P.M.  
**12-06-48** Conrad Thibault, baritone; Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**12-11-48** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30 P.M.  
 • MENDELSSOHN: *The Lovely Melusine* Overture  
 • LIADOV: *Kikimora*  
 • R. STRAUSS: *Don Quixote*  
 (with Miller and Cooley, soloists)  
 [NYT, NYPL and Key]

**Week of 12 December 1948:**

- 12-13-48** Dorothy Kirsten, soprano; Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**12-18-48** NBC Symphony; Ernest Ansermet, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday
- BACH: Orchestra Suite no. 3, D Major
  - HONEGGER: *Horace victorieux*
  - RAVEL: *Rapsodie espagnole*
- [NYT and NYPL]

**Week of 19 December 1948:**

- 12-20-48** Eleanor Steber, soprano; Barlow Orchestra; choir: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**12-25-48** NBC Symphony; Ernest Ansermet, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday
- HUMPERDINCK: Overture to *Hänsel und Gretel*
  - SCHUBERT: Symphony no. 9
- [NYT]

**Week of 26 December 1948:**

- 12-27-48** Christopher Lynch, tenor; Barlow Orchestra; choir: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**01-01-49** NBC Symphony:  
 Saturday No listing; supplanted by the Harbor Bowl Football Game

**Week of 2 January 1949:**

- 01-03-49** Lily Pons, soprano; Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**01-08-49** NBC Symphony: Ernest Ansermet, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday
- BARTÓK: *Music for Strings, Percussion and Celesta*
  - STRAVINSKY: *Firebird Suite*
- [NYT]

**Week of 9 January 1949:**

- 01-10-49** Eleanor Steber, soprano; Elizabeth Firestone, pianist; Howard Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**01-15-49** NBC Symphony: Guido Cantelli, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday
- HAYDN: Symphony no. 93
  - HINDEMITH: *Mathis der Maler*
- [NYT and Lewis]

**Week of 16 January 1949:**

- 01-17-49** Christopher Lynch, tenor; Howard Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 Monday  
**01-22-49** NBC Symphony: Guido Cantelli, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday
- GHEDINI: *Pezzo concertante*
  - CASELLA: *Paganiniana*
  - TCHAIKOVSKY: *Romeo and Juliet Fantasy-Overture*
- [NYT and Lewis]

**Week of 23 January 1949:**

**01-24-48** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**01-29-49** NBC Symphony: Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • WAGNER: Faust Overture  
 • BARTÓK: Concerto for Orchestra  
 [NYT and Lewis]

**Week of 30 January 1949:**

**01-31-49** Ezio Pinza, bass; Howard Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**02-05-49** NBC Symphony: Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • FRANCK: Symphony in D Minor  
 • RAVEL: *La Valse*  
 [NYT and Lewis]

**Week of 6 February 1949:**

**02-07-49** Rise Stevens, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**02-12-49** NBC Symphony conducted by Toscanini, with Carlton Cooley,  
 Saturday violist: WNBC, 6:30-7:30 P.M.  
 • BERLIOZ: Overture and *Queen Mab* Scherzo from *Roméo et Juliette*  
*Harold en Italie*  
 [NYT and Key]

**Week of 13 February 1949:**

**02-14-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**02-19-49** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BEETHOVEN: *Coriolan* Overture  
 Symphony no. 3 ("Eroica")  
 [NYT, NYPL and Key]

**Week of 20 February 1949:**

**02-28-49** Leonard Warren, baritone; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**03-05-49** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • ROSSINI: Overture to *La scala di seta*  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • FRANCK: *Les Éolides*  
 • R. STRAUSS: *Till Eulenspiegels lustige Streiche*  
 [NYT and Key]

**Week of 6 March 1949:**

**03-07-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)

**03-12-49** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • HAYDN: Symphony no. 99  
 • WEBER-BERLIOZ: *Invitation to the Dance*  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 [NYT and Key]

**Week of 13 March 1949:**

**03-14-49** Christopher Lynch, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**03-19-49** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BEETHOVEN: *Consecration of the House Overture*  
*Adagio and Allegretto from Creatures of Prometheus*  
 Symphony no. 6 ("Pastoral")  
 [NYT, NYPL and Key]

**Week of 20 March 1949:**

**03-21-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**03-26-49** NBC Symphony conducted by Toscanini and a Robert Shaw  
 Saturday sixty-voice chorus: WNBC, 6:30-7:30 P.M. (*also telecast*)  
 • VERDI: *Aida*, Acts I and II  
     Cast:  
     Aida           Herva Nelli  
     Amneris       Eva Gustavson  
     Priestess     Teresa Stich Randall  
     Rhadames     Richard Tucker  
     Amonasro     Giuseppe Valdengo  
     Ramfis       Norman Scott  
     King          Dennis Harbour  
     Messenger    Virginio Assandri  
 [NYT, NYPL and Key]

**Week of 27 March 1949:**

**03-28-49** Christopher Lynch, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**04-02-49** NBC Symphony conducted by Toscanini and a Robert Shaw  
 Saturday sixty-voice chorus: WNBC, 6:30-7:30 P.M.  
 • VERDI: *Aida*  
 (see above for cast)  
 [NYT, NYPL and Key]

**Week of 3 April 1949:**

**04-03-49** James Melton, tenor; Frank Black orchestra and male chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**04-04-49** Martha Lipton, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**04-09-49** NBC Symphony Summer Series: Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • DVORÁK: Symphony no. 2  
 • ALBENIZ: *Fête-Dieu à Seville* (arr. Arbos)  
 • BAX: Overture to *Picaresque Comedy*  
 [NYT and NYPL]





**05-07-49** **NBC Symphony Orchestra**; Erich Leinsdorf, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • HANDEL: *Water Music* Suite (arr. Harty)  
 • SCHUBERT: Symphony no. 5  
 • VERDI: *Otello*; Ballet Suite  
 • R. STRAUSS: *Der Rosenkavalier*: Waltzes  
 [NYT]

**Week of 8 May 1949:**

**05-08-49** **James Melton**, tenor; Lilian Murphy, soprano; Frank Black  
 Sunday orchestra and chorus: WNBC, 5:30-6 P.M.  
**05-09-49** **Thomas L. Thomas**, baritone; Howard Barlow Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**05-14-49** **NBC Symphony Orchestra**; Erich Leinsdorf, conductor; Jean  
 Saturday Gais, pianist: WNBC, 6:30-7:30 P.M.  
 • BEETHOVEN: Symphony no. 2  
 • LISZT: Piano Concerto no. 1  
 [NYT]

**Week of 15 May 1949:**

**05-15-49** **James Melton**, tenor; Frank Black orchestra and male chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**05-16-49** **Christopher Lynch**, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**05-21-49** **NBC Symphony Orchestra**; Erich Leinsdorf, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • ROSSINI: Overture to *Il Signor Bruschino*  
 • PISTON: *The Incredible Flautist*  
 • PROKOFIEV: *Romeo and Juliet*: excerpts  
 • BIZET: Suite from *Carmen*  
 [NYT]

**Week of 22 May 1949:**

**05-22-49** **James Melton**, tenor; Jarmila Novotna, soprano; Frank Black  
 Sunday orchestra and male chorus: WNBC, 5:30-6 P.M.  
**05-23-49** Igor Gorin, baritone; Howard Barlow Orchestra: WNBC, 8:30-9  
 Monday P.M. (*Voice of Firestone*)  
**05-28-49** **NBC Symphony Orchestra**; Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WEBER: Overture to *Euryanthe*  
 • TCHAIKOVSKY: Symphony no. 5  
 [NYT]

**Week of 29 May 1949:**

**05-29-49** **James Melton**, tenor; Frank Black orchestra and male chorus:  
 Sunday WNBC, 5:30-6 P.M.  
**05-30-49** **Eleanor Steber**, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)

**06-04-49** NBC Symphony Orchestra; Massimo Freccia, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.  
 • BERLIOZ: Overture *Le Carnaval romain*  
 • HAYDN: Symphony no. 101  
 • DEBUSSY: *Fêtes*  
 • LISZT: *Les Préludes*  
 [NYT]

**Week of 5 June 1949:**

**06-05-49** James Melton, tenor; Frank Black orchestra: WNBC, 5:30–6  
 Sunday P.M.  
**06-06-49** Christopher Lynch, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30–9 P.M. (*Voice of Firestone*)  
**06-11-49** NBC Symphony Orchestra:  
 Saturday No listing.  
 [NYT]

**Week of 12 June 1949:**

**06-12-49** James Melton, tenor; Lillian Murphy, soprano; Frank Black  
 Sunday orchestra: WNBC, 5:30–6 P.M.  
 NBC Symphony Orchestra; Fritz Reiner, conductor; Dorothy  
 Maynor, soprano: WNBC, 8:30–9:30 P.M.  
 • ROSSINI: Overture to *Semiramide*  
 • HAGEMAN: *Me Company Alouz*  
 • *Sometimes I Feel Like a Motherless Child* (Traditional)  
 • RODGERS: *Carousel*: Waltz  
 • DUKAS: *L'Apprenti sorcier*  
 • CHARPENTIER: *Depuis le jour*  
 • DE FALLA: *Ritual Fire Dance* from *El amor brujo*  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique"): *March*  
**06-13-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30–9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 19 June 1949:**

**06-19-49** James Melton, tenor; Frank Black orchestra and male chorus:  
 Sunday WNBC, 5:30–6 P.M.  
 NBC Symphony Orchestra; Fritz Reiner, conductor; Lauritz  
 Melchior, tenor: WNBC, 8:30–9:30 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • LEHAR: *You Are My Heart Alone*  
 • GRIEG: *I Love You*  
 • DEBUSSY: *Danse* (arr. Ravel)  
 • PROKOFIEV: *Peter and the Wolf*  
 • WAGNER: *Siegmund's Spring Song* from *Die Walküre*  
 Prelude to Act III of *Lohengrin*  
**06-20-49** Thomas L. Thomas, baritone; Howard Barlow Orchestra:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**06-24-49** Cities Service Band; Paul Lavalle, conductor; male quartet:  
 Friday WNBC, 8–8:30 P.M.  
 [NYT and NYPL]

Week of 26 June 1949:

- 06-26-49** **James Melton**, tenor; Frank Black orchestra and male chorus:  
 Monday WNBC, 5:30-6 P.M.  
**NBC Symphony Orchestra**; Arthur Fiedler, conductor; Nathan Milstein, violinist: WNBC, 8:30-9:30 P.M.  
 • AUBER: *Bronze Horse Overture*  
 • GLUCK-KREISLER: *Melody*  
 • SUK: *Burlesque*  
 • KHACHATURIAN: *Masquerade Suite*  
 • DEBUSSY: *Golliwogg's Cake-Walk*  
 • ANDERSON: *Sleigh Ride*  
 • LALO: *Symphonie Espagnole*: Finale  
 • Rodgers Waltz Medley (arr.)  
 • ELGAR: *Pomp and Circumstance*
- 06-27-49** **Eleanor Steber**, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 3 July 1949:

- 07-03-49** **NBC Symphony Orchestra**; Arthur Fiedler, conductor; Oscar  
 Sunday Levant, pianist: WNBC, 8:30-9:30 P.M.  
 • COALES: *Knightsbridge March*  
 • GERSHWIN: *Variations on I Got Rhythm*  
 • TCHAIKOVSKY: *Polonaise*  
 • TAYLOR: *Jabberwocky*  
 • ANDERSON: *Eire Suite*  
 • GRIEG: *Piano Concerto*, movt. I  
 • SOUSA: *Stars and Stripes Forever*
- 07-04-49** **Christopher Lynch**, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

Week of 10 July 1949:

- 07-10-49** **NBC Symphony Orchestra**; Arthur Fiedler, conductor; Gladys  
 Sunday Swarthout, soprano: WNBC, 8:30-9:30 P.M.  
 • RODGERS: Selections from *South Pacific*  
 • BOHM: *Calm as the Night*  
 • SAINT-SAËNS: *The Carnival of the Animals*  
 • ANDERSON: *Fiddle Faddle*  
 • GADE: *Jalousie*  
 • BIZET: *Habanera*, from *Carmen*  
 • BIZET: *Gypsy Song*, from *Carmen*  
 • J. STRAUSS: *Wine, Women and Song*  
 • DVORÁK: *Slavonic Dance* no. 7
- 07-11-49** **Eleanor Steber**, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

Week of 17 July 1949:

- 07-17-49** **NBC Symphony Orchestra**; Sigmund Romberg, conductor;  
 Sunday Genevieve Rowe, soprano; Donald Johnston, baritone: WNBC,  
 8:30-9:30 P.M.  
 • NICOLAI: Overture to *The Merry Wives of Windsor*  
 • J. STRAUSS: *Emperor Waltzes*

- *Rákóczy* March from *La damnation de Faust*
  - BIZET: *Ouvres ton Coeur* from *Samson et Dalila*
  - RACHMANINOV: Selections
  - ROMBERG: Selections from *The Student Prince*; *Faithfully Yours*; *Military March*; *One Alone*; *The Desert Song*; *New Moon*
  - ROMBERG: (Other selections)
- 07-18-49** **Thomas L. Thomas**, baritone; Howard Barlow Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 24 July 1949:**

- 07-24-49** **NBC Symphony Orchestra**; Wilfred Pelletier, conducting; Artur  
 Sunday Rubenstein, pianist: WNBC, 8:30-9:30 P.M.
- ROSSINI: Overture to *Il barbiere di Siviglia*
  - CHOPIN: Nocturne in F-sharp Major
  - DE FALLA: *Ritual Fire Dance* from *El amor brujo*
  - SIBELIUS: *Valse triste*
  - KLEINSINGER: *Tubby the Tuba*
  - RACHMANINOV: Piano Concerto no. 2; Finale
  - R. STRAUSS: *Der Rosenkavalier*: Waltzes
- 07-25-49** **Eleanor Steber**, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 31 July 1949:**

- 07-31-49** **NBC Summer Symphony**; Wilfred Pelletier, conducting; Patrice  
 Sunday Munsel, soprano: WNBC, 8:30-9:30 P.M.
- ROSSINI: Overture to *Guillaume Tell*
  - PORTER: *So in Love*
  - LARA: *Granada*
  - CHABRIER: *España*
  - VILLA-LOBOS: *The Little Train*
  - STRAVAINSKY: *Firebird* Suite: *Berceuse*
  - PROKOFIEV: *Love for Three Oranges*: March
  - THOMAS: *Mignon*: Aria
  - PONCHIELLI: *Dance of the Hours*
- 08-01-49** **Christopher Lynch**, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)

**Week of 7 August 1949:**

- 08-07-49** **NBC Symphony Salute**; Alec Templeton, pianist, and  
 Sunday Orchestra: WNBC, 1:30-2 P.M.
- MOZART: Symphony no. 35 ("Haffner"), K. 385
  - MOZART: Symphony no. 41 ("Jupiter"), K. 551: Excerpts
  - TEMPLETON: *Mozart Matriculates*
- NBC Summer Symphony All-Gershwin Concert**; Percy  
 Faith, conducting: Alec Templeton, pianist; Edna Phillips, soprano;  
 Earl Wrightson, baritone: WNBC, 8:30-9:30 P.M.
- GERSHWIN: *S' Wonderful*
  - GERSHWIN: *Embraceable you*
  - GERSHWIN: *Improvisation on a Given Theme*
  - GERSHWIN: *Medley*
  - GERSHWIN: *Rhapsody in Blue*
  - GERSHWIN: *Porgy and Bess* Song Medley

**08-08-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 14 August 1949:**

**08-14-49** NBC Summer Symphony Concert; Dmitri Mitropoulos,  
Sunday conducting; Elena Nikolaidi, contralto: WNBC, 8:30-9:30 P.M.  
• DVOŘÁK: *Carnival Overture*  
• TCHAIKOVSKY: *None but the Lonely Heart*  
• PETRIDIS: *Achtida*  
• RIMSKY-KORSAKOV: *Sheherazade*  
• MENDELSSOHN: Symphony no. 3 ("Scottish"): *Scherzo*  
• SAINT-SAËNS: *My Heart at Thy Sweet Voice*  
• DE FALLA: *El sombrero de tres picos*: Dances

**08-15-49** Martha Lipton, contralto; Howard Barlow Orchestra: WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 21 August 1949:**

**08-21-49** NBC Summer Symphony Concert; Dmitri Mitropoulos,  
Sunday conducting; Robert Merrill, baritone: WNBC, 8:30-9:30 P.M.  
• BERLIOZ: *Le Carnaval romain* Overture  
• MINNEGERODE: *Whiffenpoof Song*  
• KERN: *Ol' Man River*  
• TCHAIKOVSKY: *Nutcracker Suite*: Excerpts  
• SAINT-SAËNS: *Le rouet d'Omphale*  
• ROSSINI: *Il barbiere di Siviglia*: Aria  
• BORODIN: Symphony no. 2: *Andante* and *Finale*

**08-22-49** Leonard Warren, baritone; Howard Barlow Orchestra: WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 28 August 1949:**

**08-28-49** NBC Summer Symphony Concert; Antal Dorati, conductor;  
Sunday Eileen Farrell, soprano: WNBC, 8:30-9:30 P.M.  
• WEBER: Overture to *Euryanthe*  
• KERN: *You Are Love*  
• MOLLOY: *Kerry Dance*  
• GILLIS: *The Man Who Invented Music*  
• DEBUSSY: *Fêtes*  
• COPLAND: Two Dances from *Rodeo*  
• VERDI: *Ritorna vincitor* from *Aida*  
• WAGNER: *Ride of the Valkyries* from *Die Walküre*

**08-29-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

- HERBERT: *Irish Rhapsody*
- GOUNOD: *Romeo and Juliet*: Waltz Song
- LEVEY: Piano Concerto
- VERDI: *Di provenza il mar* from *La traviata*
- LEVEY: *Theatre Guild on the Air*
- RODGERS: Medley

09-10-49 **NBC Symphony Orchestra:** Walter Ducloux, conductor:  
Saturday WNBC, 6:30-7:30 P.M.

- WEBER: Overture to *Oberón*
- HONEGGER: *Pastorale d'été*
- SUK: *Serenade for Strings*
- RIMSKY-KORSAKOV: *Introduction, Lullabye and Bridal Scene from Le Coq d'Or*

[NYT]

**Week of 11 September 1949:**

**09-17-49** NBC Symphony Orchestra:  
Saturday No Listing.

**Week of 18 September 1949:**

**09-24-49** NBC Symphony Orchestra: Walter Ducloux, conductor:  
Saturday WNBC, 6:30-7:30 P.M.

- CORNELIUS: Overture to *Barber of Bagdad*
- SCHUBERT: Symphony no. 6
- DE GRIGNON: *Hispanicas: Andalousie*
- DVORÁK: *Slavonic Dances*: no. 11, F Major  
no. 9, E Minor  
no. 8, B Major

[NYT]

Week of 25 September 1949:

**09-26-49** Helen Traubel, soprano; Howard Barlow Orchestra: WNBC,  
Monday 8:30-9 P.M. (*Voice of Firestone*)

**10-01-49 NBC Symphony Orchestra:** Milton Katims, conductor; Norman Carvi, violinist; WNBC, 6:30-7:30 P.M.

- BACH: Toccata and Fugue, D Minor (arr. Cailliet)
- LALO: *Symphonie espagnole*; excerpts
- RAVEL: *Ma mère L'ye*
- FRANCK: *Le Chasseur Maudit*

[NYT]

**Week of 2 October 1949:**

- 10-03-49** Thomas L. Thomas, baritone; Howard Barlow Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**10-08-49** NBC Symphony Orchestra: Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • CHASSINS: *Period Suite* (world première)  
 • BIZET: Symphony no. 1  
 • BARTOK: *Two Romanian Dances*  
 [NYT]

**Week of 9 October 1949:**

- 10-09-49** Harvest of Stars; James Melton, tenor; Frank Black Orchestra  
 Sunday and Chorus; Patricia Rubi, guest: WNBC, 5:30-6 P.M.  
**10-10-49** Rise Stevens, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**10-15-49** NBC Symphony Orchestra: Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony in D Major  
 • PROKOFIEV: *Love for Three Oranges* (excerpts)  
 • ALAN SHULMAN: Walzes for Orchestra (world première)  
 • ELGAR: *Cockaigne*  
 [NYT]

**Week of 16 October 1949:**

- 10-16-49** Harvest of Stars; James Melton, tenor; Frank Black Orchestra  
 Sunday and Chorus; Alec Templeton, guest: WNBC, 5:30-6 P.M.  
**10-17-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**10-22-49** NBC Symphony Orchestra: Milton Katims, conductor; Ed  
 Saturday Vito, harpist: WNBC, 6:30-7:30 P.M.  
 • ROSSINI: Overture to *Tancredi*  
 • GOLDBLUM: *Rustic Wedding* Symphony (Part)  
 • DEBUSSY: *Danse sacrée et Danse profane*  
 • GILLIS: *Dance* Symphony (world première)  
 [NYT]

**Week of 23 October 1949:**

- 10-23-49** Harvest of Stars; James Melton, tenor; Lilian Murphy, soprano;  
 Sunday Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.  
**10-24-49** Christopher Lynch, tenor; Oscar Shumsky, violinist; Howard  
 Monday Barlow Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**10-29-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BERLIOZ: *Roméo et Juliette*: excerpts:  
     *Romeo Alone*  
     *Feast*  
     *Queen Mab* Scherzo  
 • DEBUSSY: *La Mer*  
 [NYT and Key]

**Week of 30 October 1949:**

- 10-30-49** Harvest of Stars; James Melton, tenor; Dorothy Warenskjöld,  
 Sunday soprano; Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.

- 10-31-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**11-05-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • ELGAR: "Enigma" Variations  
 • BEETHOVEN: Symphony no. 2  
 [NYT and Key]

**Week of 6 November 1949:**

- 11-06-49** Harvest of Stars; James Melton, tenor; Dorothy Kirstin,  
 Sunday soprano; Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.  
**11-07-49** Leonard Warren, baritone; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**11-12-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • CIMAROSA: *Il matrimonio per raggiro*  
 • SCHUMANN: Symphony no. 3  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 [NYT and Key]

**Week of 13 November 1949:**

- 11-13-49** Harvest of Stars; James Melton, tenor; Frances Greer, soprano;  
 Sunday Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.  
**11-14-49** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**11-19-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BOCCHERINI: Quartet, D Major, arranged for String Orchestra  
 • HAYDN: Symphony no. 98  
 • RAVEL: *Daphnis et Chloé*, Suite no. 2  
 [NYT and Key]

**Week of 20 November 1949:**

- 11-20-49** Harvest of Stars; James Melton, tenor; Jarmila Novotna,  
 Sunday soprano; Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.  
**11-21-49** Christopher Lynch, tenor; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**11-26-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Overture to *Die Zauberflöte*  
 • BEETHOVEN: Symphony no. 3 ("Eroica")  
 [NYT, NYPL and Key]

**Week of 27 November 1949:**

- 11-27-49** Harvest of Stars; James Melton, tenor; Julia Galbreath, soprano;  
 Sunday Frank Black Orchestra and Chorus: WNBC, 5:30-6 P.M.  
**11-28-49** Rise Stevens, soprano; Howard Barlow Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**12-03-49** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • CHERUBINI: *Ali Baba* Overture  
 • TCHAIKOVSKY: *Manfred* Symphony  
 [NYT and Key]



**Week of 4 December 1949:**

- 12-04-49** **Harvest of Stars**; James Melton, tenor; George and Nicolai Alexander, baritones; Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday
- 12-05-49** **Eleanor Steber**, soprano; Leonard Warren, baritone; Howard Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 12-10-49** **NBC Symphony Orchestra**: Arturo Toscanini, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday
- GIORDANO: Prelude to Act II of *Sibéria*  
*Dance of the Moor* from *Il Re*
  - PUCCINI: Prelude to Act III of *Manon Lescaut*
  - BUSONI: *Berceuse élégiaque*  
*Rondo arlecchinesco*
  - RESPIGHI: *Feste Romane*
- [NYT and Key]

**Week of 11 December 1949:**

- 12-11-49** **Harvest of Stars**; James Melton, tenor; Annamary Dickey, soprano; Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday
- 12-12-49** **Jussi Bjoerling**, tenor; Howard Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 12-17-49** **NBC Symphony Orchestra**: Arturo Toscanini, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday
- WAGNER: Prelude to Act I and *Good Friday Music* from *Parsifal*  
*Siegfried's Rhine Journey* from *Götterdämmerung*  
*Siegfried's Death and Funeral March* from *Götterdämmerung*  
*Ride of the Valkyries* from *Die Walküre*
- [NYT and Key]

**Week of 18 December 1949:**

- 12-18-49** **Harvest of Stars**; James Melton, tenor; Alec Templeton, pianist; Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday
- 12-19-49** **Eleanor Steber**, soprano; Howard Barlow Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 12-24-49** **NBC Symphony Orchestra**: Guido Cantelli, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday
- HANDEL: Overture to *Messiah*
  - BACH: Sinfonia to Part 2 of the Christmas Oratorio
  - TCHAIKOVSKY: Symphony no. 4
- [NYT and Lewis]

**Week of 25 December 1949:**

- 12-25-49** **Harvest of Stars**; James Melton, tenor; Patrice Munsel, soprano; Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday
- 12-26-49** **Christopher Lynch**, tenor; Howard Barlow and Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 12-31-49** **NBC Symphony Orchestra**: Guido Cantelli, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday
- HAYDN: Symphony no. 94 ("Surprise")
  - STRAVINSKY: *Chant du rossignol*
  - WAGNER: *Rienzi* Overture
- [NYT and Lewis]

**Week of 1 January 1950:**

**01-01-50** **Harvest of Stars**; James Melton, tenor; Frank Black Orchestra:  
 Sunday WNBC, 5:30–6 P.M.  
**01-02-50** **Eleanor Steber**, soprano; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**01-07-50** **NBC Symphony Orchestra**: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.  
 • MOZART: Symphony no. 29, K. 201  
 • HINDEMITH: *Mathis der Maler*  
 [NYT and Lewis]

**Week of 8 January 1950:**

**01-08-50** **Harvest of Stars**; James Melton, tenor; Erna Buerger, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30–6 P.M.  
**01-09-50** **Jan Pearce**, tenor; Howard Barlow and Orchestra: WNBC, 8:30–  
 Monday 9 P.M. (*Voice of Firestone*)  
**01-14-50** **NBC Symphony Orchestra**: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.  
 • FRESCOBALDI: Four Pieces (arr. Ghedini)  
 • BEETHOVEN: Symphony no. 7  
 [NYT and Lewis]

**Week of 15 January 1950:**

**01-15-50** **Harvest of Stars**; James Melton, tenor; Don Cossack Choir;  
 Sunday Frank Black Orchestra: WNBC, 5:30–6 P.M.  
**01-16-50** **Helen Traubel**, soprano; Howard Barlow and Orchestra: WNBC,  
 Monday 8:30–9 P.M. (*Voice of Firestone*)  
**01-21-50** **NBC Symphony Orchestra**: Corinne Lacombe, pianist; Ernest  
 Saturday Ansermet, conductor: WNBC, 6:30–7:30 P.M.  
 • BACH: Brandenburg Concerto no. 3  
 • BLOCH: *Concerto symphonique* for Piano and Orchestra  
 (American première)  
 • CHABRIER: *España*  
 [NYT]

**Week of 22 January 1950:**

**01-22-50** **Harvest of Stars**; James Melton, tenor; Jarmilla Novotna,  
 Sunday soprano; Frank Black Orchestra: WNBC, 5:30–6 P.M.  
**01-23-50** **Leonard Warren**, baritone; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**01-28-50** **NBC Symphony Orchestra**: Ernest Ansermet, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.  
 • MARTINŮ: Concerto Grosso  
 • DEBUSSY: *Epigraphes-Antiques* (arr. Ansermet)  
 • HINDEMITH: *Nobilissima Visione* Suite  
 [NYT]

**Week of 29 January 1950:**

**01-29-50** **Harvest of Stars**; James Melton, tenor; Lillian Murphy, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30–6 P.M.  
**01-30-50** **Rise Stevens**, soprano; Howard Barlow and Orchestra: WNBC,  
 Monday 8:30–9 P.M. (*Voice of Firestone*)

**02-04-50** **NBC Symphony Orchestra:** Ernest Ansermet, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 36, K. 425  
 • FOSS: *Recordare* (Second Tragic Ode)  
 • DEBUSSY: *Ibéria*  
 [NYT]

**Week of 5 February 1950:**

**02-05-50** **Harvest of Stars;** James Melton, tenor; Rose Bampton, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**02-06-50** **Lauritz Melchior,** tenor; Howard Barlow and Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**02-11-50** **NBC Symphony Orchestra:** William Primrose, violist; Ernest  
 Saturday Ansermet, conductor: WNBC, 6:30-7:30 P.M.  
 • SCHUMANN: *Genoveva* Overture  
 • BARTÓK: Concerto for Viola  
 • LISZT: Two Episodes from *Lenau's Faust*:  
     1) *Nocturnal Procession*  
     2) *The Dance in the Village* (First *Mephisto* Waltz)  
 [NYT and NYPL]

**Week of 12 February 1950:**

**02-12-50** **Harvest of Stars;** James Melton, tenor; Whittemore and Lowe,  
 Sunday pianists; Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**02-13-50** **Eleanor Steber,** soprano; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**02-18-50** **NBC Symphony Orchestra:** Robert Shaw Chorale; Arturo  
 Saturday Toscanini, conductor: WNBC, 6:30-7:30 P.M.  
 • CHERUBINI: Overture to *Medea*  
     Requiem  
 [NYT, NYPL and Key]

**Week of 19 February 1950:**

**02-19-50** **Harvest of Stars;** James Melton, tenor; Erna Berger, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**02-20-50** **Thomas L. Thomas,** baritone; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**02-21-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BRAHMS: *Variations on a Theme of Haydn*  
     Symphony no. 4  
 [NYT and Key]

**Week of 22 February 1950:**

**02-26-50** **Harvest of Stars;** James Melton, tenor; Dorothy Warenskjold,  
 Sunday soprano; Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**02-27-50** **Helen Traubel,** soprano; Howard Barlow and Orchestra: WNBC,  
 Monday 8:30-9 P.M. (*Voice of Firestone*)  
**03-04-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • KABALEVSKY: *Colas Breugnon* Overture  
 • GLINKA: *Jota aragonesa*  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")  
 [NYT and Key]

**Week of 5 March 1950:**

- 03-05-50** **Harvest of Stars;** James Melton, tenor; Deborah Alden, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**03-06-50** **Jussi Bjoerling,** tenor; Annalisa Bjoerling, soprano; Howard  
 Monday Barlow and Orchestra: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**03-11-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 40, K. 550  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • SMETANA: *The Moldau*  
 [NYT, NYPL and Key]

**Week of 12 March 1950:**

- 03-12-50** **Harvest of Stars;** James Melton, tenor; Lilian Murphy, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**03-13-50** **Christopher Lynch,** tenor; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**03-18-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • DVORÁK: Symphony no. 9 ("New World")  
 • DUKAS: *L'Apprenti sorcier*  
 • WAGNER: Prelude to *Die Meistersinger*  
 [NYT and Key]

**Week of 19 March 1950:**

- 03-19-50** **Harvest of Stars;** James Melton, tenor; Nancy Carr, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**03-20-50** **Eleanor Steber,** soprano; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**03-25-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • PROKOFIEV: *Classical Symphony*  
 • SAINT-SAËNS: *Danse macabre*  
 • DEBUSSY: *Ibéria*  
 • R. STRAUSS: *Don Juan*  
 [NYT and Key]

**Week of 26 March 1950:**

- 03-26-50** **Harvest of Stars;** James Melton, tenor; Anne Hollinger, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**03-27-50** **Leonard Warren,** baritone; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**04-01-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor;  
Saturday chorus directed by Robert Shaw: WNBC, 6:30-7:30 P.M.

• VERDI: *Falstaff*, Part I

Cast:

Falstaff	Guiseppe Valdengo
Mistress Ford	Herva Nelli
Dame Quickly	Cloe Elmo
Mistress Page	Nan Merriman
Ford	Frank Guarrera
Nanneta	Teresa Stich-Randall
Fenton	Antonio Madasi
Pistol	Norman Scott
Caius	Gabor Carelli
Bardolfo	John Carmen Rossi

[NYT, NYPL and Key]

Week of 2 April 1950:

**04-02-50** **Harvest of Stars;** James Melton, tenor; Mary Frances Duane,  
Sunday soprano; Frank Black Orchestra: WNBC, 5:30-6 P.M.

**04-03-50** **Eleanor Steber,** soprano; Howard Barlow and Orchestra:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**04-08-50** **NBC Symphony Orchestra:** Arturo Toscanini, conductor:  
Saturday WNBC, 6:30-7:30 P.M.

• VERDI: *Falstaff*, Part II  
(cast as above)

Week of 9 April 1950:

**04-19-50** **Harvest of Stars;** James Melton, tenor; Frank Black Orchestra:  
Sunday WNBC, 5:30-6 P.M.

**04-10-50** **Christopher Lynch,** tenor; Howard Barlow and Orchestra:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)

TOUR OF THE UNITED STATES:

**04-14-50** **NBC Symphony US Tour:** conducted by Toscanini; New York  
Friday City (*not broadcast*)

• ROSSINI: Overture to *L'italiana in Algeri*  
• BEETHOVEN: Symphony no. 3 ("Eroica")  
• R. STRAUSS: *Don Juan*  
• DEBUSSY: *La Mer*

**04-15-50** **NBC Spring Concert:** Milton Katims, conductor; Edna Phillips,  
Saturday soprano: WNBC, 6:30-7:30 P.M.

• REZNICK: *Donna Diana*  
• DEBUSSY: *Clair de lune*  
*Golliwog's Cakewalk*  
• BISHOP: *Lo, Here the Gentle Lark*  
• BARLOW: *Winter's Passed*  
• DINTON: *Hora Staccato* (arr. Heifetz)  
• GOULD: *Latin America Symphonette*  
*Pavanne*  
• RODGERS: *If I Loved You* from *Carousel*  
• HERBERT: *Kiss Me Again*  
• SMETANA: *Dance of Comedians*  
[NYT, NYPL and Key]

**Week of 16 April 1950:**

- 04-16-50** **Harvest of Stars**; James Melton, tenor; Blanche Thebon, soprano; Frank Black Orchestra: WNBC, 5:30–6 P.M.  
 Sunday
- 04-17-50** **NBC Symphony American Tour**, conducted by Toscanini; concert in Baltimore, MD (*not broadcast*)  
 Monday
- KABALEVSKY: Overture to *Colas Breugnon*
  - TCHAIKOVSKY: Symphony no. 6 (“Pathétique”)
  - BRAHMS: *Variations on a Theme by Haydn*
  - MENDELSSOHN: *Scherzo from A Midsummer Night’s Dream*
  - RAVEL: *Daphnis et Chloé*, Suite no. 2
- Eleanor Steber, soprano; Howard Barlow and Orchestra: WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 04-19-50** **NBC Symphony American Tour**, conducted by Toscanini; concert in Richmond, VA (*not broadcast*)  
 Wednesday
- KABALEVSKY: Overture to *Colas Breugnon*
  - TCHAIKOVSKY: Symphony no. 6 (“Pathétique”)
  - BRAHMS: *Variations on a Theme by Haydn*
  - MENDELSSOHN: *Scherzo from A Midsummer Night’s Dream*
  - RAVEL: *Daphnis et Chloé*, Suite no. 2
  - *Dixie*
- 04-22-50** **NBC Symphony American Tour**, conducted by Toscanini; concert in Atlanta, GA (*not broadcast*)  
 Saturday
- ROSSINI: Overture to *L’italiana in Algeri*
  - BRAHMS: Symphony no. 1
  - SCHUBERT: Symphony no. 8
  - SAINT-SAËNS: *Danse macabre*
  - DUKAS: *L’Apprenti sorcier*
  - *Dixie* (played twice)
- NBC Spring Concert**: Milton Katims, conductor; Oscar Shumsky, violinist: WNBC, 6:30–7:30 P.M.
- GLINKA: Overture to *Russlan and Ludmilla*
  - DVORÁK: *Humoresque*
  - DVORÁK: *Slavonic Dance* no. 8
  - MENDELSSOHN: Violin Concerto, movt. I
  - SCOTT: *From the Sacred Harp*
  - J. STRAUSS: *Moto perpetuo*
  - KREISLER: *Caprice Viennola*
  - SARASATO: Introduction: *Tarantelle*
  - ENESCO: *Romanian Rhapsody* no. 1
- [NYT, NYPL and Key]

**Week of 23 April 1950:**

- 04-23-50** **Harvest of Stars**; James Melton, tenor; Harriet Moore, soprano; Frank Black Orchestra: WNBC, 5:30–6 P.M.  
 Sunday
- 04-24-50** **Lauritz Melchior**, tenor; Howard Barlow and Orchestra: WNBC, 8:30–9 P.M.]  
 Monday
- 04-25-50** **NBC Symphony American Tour**, conducted by Toscanini; concert in New Orleans, LA (*not broadcast*)  
 Tuesday
- BEETHOVEN: *Egmont* Overture
  - BRAHMS: Symphony no. 4
  - DEBUSSY: *Ibéria*
  - GLINKA: *Jota aragonesa*
  - WAGNER: *Waldweben* from *Siegfried*  
 Prelude to *Die Meistersinger*

- 04-27-50** *NBC Symphony American Tour*, conducted by Toscanini;  
Thursday concert in Houston, TX (*not broadcast*)
- ROSSINI: Overture to *La Cenerentola*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - SMETANA: *The Moldau*
  - WAGNER: *Good Friday Spell* from *Parsifal*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- 04-29-50** *NBC Symphony American Tour*, conducted by Toscanini;  
Saturday concert in Austin, TX (*not broadcast*)
- WAGNER: Prelude to *Die Meistersinger*
  - DVORÁK: Symphony no. 9 ("New World")
  - SCHUBERT: Symphony no. 8
  - SAINT-SAËNS: *Danse macabre*
  - ROSSINI: Overture to *Guillaume Tell*
- NBC Spring Concert:** Milton Katims, conductor; Elaine Malbin, soprano; WNBC, 6:30-7:30 P.M.
- NICOLAI: Overture to *Merry Wives of Windsor*
  - WHITE: *Five Miniatures*
  - BIZET: *Intermezzo* and *Gypsy Dance* from *Carmen*
  - VERDI: Aria from *La traviata*
  - LEHAR: *Merry Widow* Waltzes
  - LECUONA: *Malagueña*
  - POWELL: *Natchez-on-the-Hill*
  - KALMAN: *Remember Me to Vienna*
  - HERBERT: *Italian Street Song*
  - PONCHIELLI: *Dance of the Hours*
- [NYT, NYPL and Key]

**Week of 30 April 1950:**

- 04-30-50** *Harvest of Stars*; James Melton, tenor; Whittlemore and Lowe,  
Sunday pianists; Frank Black Orchestra: WNBC, 5:30-6 P.M.
- 05-01-50** *NBC Symphony American Tour*, conducted by Toscanini;  
Monday concert in Dallas, TX (*not broadcast*)
- KABALEVSKY: Overture to *Colas Breugnon*
  - TCHAIKOVSKY: Symphony no. 6 ("Pathétique")
  - BRAHMS: *Variations on a Theme by Haydn*
  - MENDELSSOHN: *Scherzo* from *A Midsummer Night's Dream*
  - RAVEL: *Daphnis and Chloé*, Suite no. 2
  - SOUSA: *Stars and Stripes Forever*
- Eleanor Steber, soprano; Howard Barlow and Orchestra:  
WNBC, 8:30-9 P.M. (*Voice of Firestone*)
- 05-03-50** *NBC Symphony American Tour*, conducted by Toscanini;  
Wednesday concert in Pasadena, CA (*not broadcast*)
- BEETHOVEN: *Egmont* Overture
  - BRAHMS: Symphony no. 4
  - DEBUSSY: *Ibéria*
  - GLINKA: *Jota aragonesa*
  - WAGNER: Prelude to *Die Meistersinger*  
*Waldweben* from *Siegfried*
  - SOUSA: *Stars and Stripes Forever*

- 05-05-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Friday concert in Pasadena, CA (*not broadcast*)
- ROSSINI: Overture to *La Cenerentola*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - SMETANA: *The Moldau*
  - WAGNER: *Good Friday Spell* from *Parsifal*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- 05-06-50** *NBC Spring Concert*: Milton Katims, conductor; Joseph Kahn,  
 Saturday pianist: WNBC, 6:30–7:30 P.M.
- COATES: *Merrymakers'* Overture
  - GRISELLE: *Nocturne* from *Two American Sketches*
  - FARNON: *Jumping Bean*
  - GERSHWIN: *Rhapsody in Blue*  
 (Joseph Kahn, piano)
  - REED: *Interlude*
  - BROEKMAN: *Intermezzo for a Day in May*
  - GILLIS: *Man Who Invented Music*  
 (Nelson Olmsted, narrator)
  - J. STRAUSS: *Tritsch-Tratsch* Polka  
 [NYT, NYPL and Key]

**Week of 7 May 1950:**

- 05-07-50** *Harvest of Stars*; James Melton, tenor; Mary Martin Briney,  
 Sunday soprano; Frank Black Orchestra: WNBC, 5:30–6 P.M.
- NBC Symphony American Tour*, conducted by Toscanini;  
 concert in San Francisco, CA (*not broadcast*)
- ROSSINI: Overture to *L'italiana in Algeri*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - R. STRAUSS: *Don Juan*
  - DEBUSSY: *La Mer*
  - WAGNER: *Waldweben* from *Siegfried*
- 05-08-50** *Christopher Lynch*, tenor; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 05-09-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Tuesday concert in Portland, OR (*not broadcast*)
- KABALEVSKY: Overture to *Colas Breugnon*
  - TCHAIKOVSKY: Symphony no. 6
  - BRAHMS: *Variations on a Theme by Haydn*
  - MENDELSSOHN: *Scherzo* from *A Midsummer Night's Dream*
  - RAVEL: *Daphnis and Chloé*, Suite no. 2
  - WAGNER: *Waldweben* from *Siegfried*
- 05-10-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Wednesday concert in Seattle, WA (*not broadcast*)
- ROSSINI: Overture to *L'italiana in Algeri*
  - BEETHOVEN: Symphony no. 3 ("Eroica")
  - SMETANA: *The Moldau*
  - WAGNER: *Good Friday Spell* from *Parsifal*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture



- 05-13-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Saturday concert in Denver, CO (*not broadcast*)
- BEETHOVEN: *Egmont* Overture
  - BRAHMS: Symphony no. 4
  - SCHUBERT: Symphony no. 8
  - SAINT-SAËNS: *Danse macabre*
  - ROSSINI: Overture to *Guillaume Tell*
  - WAGNER: Prelude to *Die Meistersinger*
- NBC Spring Concert:** Milton Katims, conductor: WNBC, 6:30–7:30 P.M.
- DELIBES: March and Procession from *Sylvia*
  - RAVEL: *Pavane*
  - VERDI: *Ernani involami* from *Ernani*
  - BENJAMIN: *From San Domingo*
  - BENJAMIN: *Jamaican Rumba*
  - GROFE: *On the Trail* from *Grand Canyon Suite*
  - GOULD: *Hill Billy*
  - PORTER: *So In Love* from *Kiss Me Kate*
  - HERBERT: *Romany Life* from *The Fortune Teller*
  - LISZT: *Les Préludes*
- [NYT, NYPL and Key]

**Week of 14 May 1950:**

- 05-14-50** *Harvest of Stars*; James Melton, tenor; Anne Avers, soprano;  
 Sunday Frank Black Orchestra: WNBC, 5:30–6 P.M.
- 05-15-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Monday concert in St. Louis, MO (*not broadcast*)
- ROSSINI: Overture to *La scala di seta*
  - BEETHOVEN: Symphony no. 3 (“Eroica”)
  - R. STRAUSS: *Don Juan*
  - DEBUSSY: *La Mer*
- Eleanor Steber, soprano; Howard Barlow and Orchestra:  
 WNBC, 8:30–9 P.M. (*Voice of Firestone*)
- 05-17-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Wednesday concert in Chicago, IL (*not broadcast*)
- ROSSINI: Overture to *L’italiana in Algeri*
  - BRAHMS: Symphony no. 1
  - R. STRAUSS: *Don Juan*
  - DEBUSSY: *La Mer*
- 05-19-50** *NBC Symphony American Tour*, conducted by Toscanini;  
 Friday concert in Detroit, MI (*not broadcast*)
- ROSSINI: Overture to *La Cenerentola*
  - BEETHOVEN: Symphony no. 3 (“Eroica”)
  - SMETANA: *The Moldau*
  - WAGNER: *Good Friday Spell* from *Parsifal*
  - TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture

**05-20-50** **NBC Spring Concert:** Milton Katims, conductor; Rosalyn  
 Saturday Tureck, Eugene List, William Kapell and Joseph Battista, pianists:  
 WNBC, 6:30-7:30 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 • BACH: *Spring's Awakening*  
 • BACH: Concerto in A Minor for Four Pianos  
 • SCHUBERT: *Rosamunde*: Entr' Acte 2  
 • PROKOFIEV: *Peter and the Wolf*  
 • SAINT-SAËNS: *Marche militaire française*  
 [NYT and Key]

**Week of 21 May 1950:**

**05-21-50** **NBC Symphony American Tour**, conducted by Toscanini;  
 Sunday concert in Cleveland, OH (*not broadcast*)  
 • BEETHOVEN: *Egmont* Overture  
 • BRAHMS: Symphony no. 4  
 • SCHUBERT: Symphony no. 8  
 • SAINT-SAËNS: *Danse macabre*  
 • ROSSINI: Overture to *Guillaume Tell*  
**Harvest of Stars;** James Melton, tenor; Dorothy Warenskjold,  
 soprano; Frank Black Orchestra: WNBC, 5:30-6 P.M.  
**05-22-50** **Thomas L. Thomas**, baritone; Howard Barlow and Orchestra:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
**05-23-50** **NBC Symphony American Tour**, conducted by Toscanini;  
 Tuesday concert in Pittsburgh, PA (*not broadcast*)  
 • KABALEVSKY: Overture to *Colas Breugnot*  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")  
 • BRAHMS: *Variations on a Theme by Haydn*  
 • MENDELSSOHN: *Scherzo* from *A Midsummer Night's Dream*  
 • RAVEL: *Daphnis and Chloé*, Suite no. 2  
**05-25-50** **NBC Symphony American Tour**, conducted by Toscanini;  
 Thursday concert in Washington, D.C. (*not broadcast*)  
 • ROSSINI: Overture to *La scala di seta*  
 • BRAHMS: Symphony no. 4  
 • SCHUBERT: Symphony no. 8  
 • SAINT-SAËNS: *Danse macabre*  
 • DUKAS: *L'Apprenti sorcier*  
**05-27-50** **NBC Symphony American Tour**, conducted by Toscanini;  
 Saturday concert in Philadelphia, PA (*not broadcast*)  
 • ROSSINI: Overture to *La scala di seta*  
 • BRAHMS: Symphony no. 1  
 • SCHUBERT: Symphony no. 8  
 • DEBUSSY: *La Mer*  
 • SOUSA: *Stars and Stripes Forever*  
 • KABALEVSKY: Overture to *Colas Breugnot*

**NBC Spring Concert:** Milton Katims, conductor; Elaine Malbin, soprano: WNBC, 6:30–7:30 P.M.

- J. STRAUSS: Overture to *Die Fledermaus*
  - MAMORSKY: *Blues and Dance*
  - DEBUSSY: *L'Enfant prodigue: Air de Lia*
  - WOLF-FERRARI: Excerpt from *Jewels of the Madonna*
  - RODGERS: Excerpt from *Oklahoma*
  - HERBERT: *If I Were on the Stage*
  - MUSSORGSKY: *Ballet of Unhatched Chicks and Children at Play* from *Pictures at an Exhibition* (arr. Ravel)
  - BORODIN: *Polovtsian Dances* from *Prince Igor*
- [NYT, NYPL and Key]

**Week of 28 May 1950:**

- 05–28–50** **Harvest of Stars;** James Melton, tenor; Lilian Murphy, soprano; Sunday Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.
- 05–29–50** **Rise Stevens,** soprano; Howard Barlow and Orchestra: WNBC, Monday 8:30–9 P.M. (*Voice of Firestone*)
- 06–03–50** **NBC Spring Concert Orchestra:** Milton Katims, conductor; Saturday Thomas Hayward, tenor: WNBC, 6:30–7:30 P.M.
- MASSENET: Overture to *Phèdre*
  - RAVEL: *Pavane pour une infante défunte*
  - BIZET: *Flower Song* from *Carmen*
  - MUSSORGSKY: *Ballet of Unhatched Chicks and Children at Play* from *Pictures at an Exhibition* (arr. Ravel)
  - SHULMAN: Waltzes for Orchestra
  - BORODIN: *Polovtsian Dances* from *Prince Igor*
  - FOSTER: *Come Where My Love Lies Dreaming*
  - SIECZYNSKY: *Vienna Dreams*
  - GILLIS: *January February March*
- [Key]

**Week of 4 June 1950:**

- 06–04–50** **Harvest of Stars;** James Melton, tenor; Anne Bollinger, soprano; Sunday Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.
- 06–05–50** **Eugene Conley,** tenor; Howard Barlow and Orchestra: WNBC, Monday 8:30–9 P.M. (*Voice of Firestone*)
- 06–10–50** **NBC Spring Concert Orchestra**
- Saturday No listing.

**Week of 11 June 1950:**

- 06–11–50** **Harvest of Stars;** James Melton, tenor; Elaine Malbin, soprano; Sunday Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.
- NBC Symphony Summer Concert—**Fritz Reiner, conductor; Bidu Sayão, soprano: WNBC, 8:30–9:30 P.M.
- BERLIOZ: *Le Carnaval romain* Overture
  - VILLA-LOBOS: *Bachianas brasileiras* no. 3
  - BARTOK: *Hungarian Sketches*
  - SIBELIUS: *Karelia Suite: Alla Marcia*
  - DE FALLA: *El sombrero de tres picos: Dances*
  - PUCCINI: *Un bel di vedrèmo* from *Madama Butterfly*
  - J. STRAUSS: Overture to *Die Fledermaus*

**06-12-50** Nadine Connor, soprano; Howard Barlow and Orchestra:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 18 June 1950:**

**06-18-50** Harvest of Stars; James Melton, tenor; Frank Black Orchestra;  
Sunday International Harvester Chorus: WNBC, 5:30-6 P.M.  
NBC Symphony Summer Concert: William Kapell, pianist;  
Alfred Wallenstein, conductor: WNBC, 8:30-9:30 P.M.  
• WEBER: Overture to *Oberon*  
• SCHUMANN: *Träumerei*  
• NAPOLITANO: *Gato*  
• WARD: *Jonathan and the Gingery Snare*  
• GRIEG: *Symphonic Dance*  
• DVORÁK: *Slavonic Dance* in C Major  
• RACHMANINOV: Piano Concerto no. 2, movt. I  
• J. STRAUSS: *Wine, Women, and Song*  
**06-19-50** Christopher Lynch, tenor; Howard Barlow and Orchestra:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 25 June 1950:**

**06-25-50** Harvest of Stars; Domenica Giuliani, soprano, guest; James  
Sunday Melton, tenor; Frank Black Orchestra; International Harvester  
Chorus: WNBC, 5:30-6 P.M.  
NBC Symphony Summer Concert: with Eugene Conley,  
tenor; Arthur Lora, flute; Eugene Ormandy, conductor: WNBC,  
8:30-9:30 P.M.  
• PROKOFIEV: "Classical" Symphony  
• GOUNOD: *All Hail, Thou Dwelling* from *Faust*  
• BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*  
• KENNAN: *Night Soliloquy*  
• MACDONALD: *Rumba*  
• *Danny Boy* (Traditional)  
• RODGERS: *With a Song in My Heart*  
• ENESCO: *Romanian Rhapsody* no. 1  
**06-26-50** Christopher Lynch, tenor; Howard Barlow and Orchestra:  
Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**Week of 2 July 1950:**

**07-02-50** Harvest of Stars; Lillian Murphy, soprano, guest; James Melton,  
Sunday tenor; Frank Black Orchestra; International Harvester Chorus:  
WNBC, 5:30-6 P.M.

- NBC Symphony Summer Concert:** with Rise Stevens, mezzo-soprano; Milton Katims, conductor: WNBC, 8:30–9:30 P.M.
- CHADWICK: *Jubilee*, from *Symphonic Sketches*
  - GRIFFES: *The White Peacock*
  - *I Wonder as I Wander* (arr.)
  - RODGERS: *Lover*
  - WHITE: Five Miniatures: *By the Lake*; *Caravan Song*; *Waltz for Teenie's Doll*; *Hippo Dance*; *Mosquito Dance*
  - BARBER: First Essay for Orchestra
  - *Deep River* (arr. Burleigh)
  - RODGERS: *Younger Than Springtime* from *South Pacific*
  - SHULMAN: Waltzes for Orchestra
  - SOUSA: *Stars and Stripes Forever*
- 07-03-50** **Thomas L. Thomas**, baritone; Howard Barlow and Orchestra  
Monday and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 9 July 1950:**

- 07-09-50** **Harvest of Stars**; Frances Yeend, soprano, guest; James Melton,  
Sunday tenor; Frank Black Orchestra: WNBC, 5:30–6 P.M.
- NBC Symphony Summer Concert:** with Benny Goodman, clarinet; Arthur Fiedler, conductor: WNBC, 8:30–9:30 P.M.
- BERLIOZ: *Rákóczy March* from *La Damnation de Faust*
  - HANDEL: Selections from *Water Music* (arr. Harty)
  - WEBER: Finale of Concerto no. 1 for Clarinet and Orchestra
  - HUMPERDINCK: Overture to *Hänsel und Gretel*
  - ALBERT: *Divertissement*
  - TRENET: *Beyond the Sea*
  - *Tzena, Tzena, Tzena* (arr. Ross)
  - BERLIN: Selections from *Annie Get Your Gun*
- 07-10-50** **Jane Froman**, songs; Howard Barlow and Orchestra and Chorus:  
Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 16 July 1950:**

- 07-16-50** **Harvest of Stars**; Carolyn Long, soprano, guest; James Melton,  
Sunday tenor; Frank Black Orchestra: WNBC, 5:30–6 P.M.
- NBC Symphony Summer Concert:** Lauritz Melchior, tenor; Max Reiter, conductor: WNBC, 8:30–9:30 P.M.
- ROSSINI: Overture to *La Cenerentola*
  - RODGERS: *Some Enchanted Evening* from *South Pacific*
  - DUNGAN: *Not Enough*
  - R. STRAUSS: *Whipped Cream Waltz*
  - DE FALLA: Pantomime: *Ritual Fire Dance* from *El amor brujo*
  - SMETANA: *The Moldau*
  - WAGNER: *Prize Song* from *Die Meistersinger*
  - LEONCAVALLO: Aria from *I Pagliacci*
  - E. STRAUSS: *Clear Track*
- 07-17-50** **Jerome Hines**, bass; Howard Barlow and Orchestra and Chorus:  
Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 23 July 1950:**

- 07-23-50** **Harvest of Stars;** Frances Yeend, soprano, guest; James Melton, tenor; Frank Black Orchestra: WNBC, 5:30-6 P.M.  
 Sunday **NBC Symphony Summer Concert:** Dorothy Maynor, soprano; Pierre Monteux, conductor: WNBC, 8:30-9:30 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • *Swing Low, Sweet Chariot* (Traditional)  
 • *Rock-a My Soul* (Traditional)  
 • TCHAIKOVSKY: Symphony no. 4: *Scherzo*  
 • DEBUSSY: *Petite Suite*  
 • DEBUSSY: *Air de Lia* from *L'Enfant prodigue*  
 • HAYDN: *Serenade* from String Quartet in F Major  
 • LISZT: *Hungarian Rhapsody* no. 2
- 07-24-50** **Mimi Benzell,** soprano; Howard Barlow and Orchestra and  
 Monday Chorus: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 30 July 1950:**

- 07-30-50** **Harvest of Stars:**  
 Sunday No Listing.  
**NBC Symphony Summer Concert:** Erich Leinsdorf, conductor; Zino Francescatti, violin.  
 • RIMSKY-KORSAKOV: Introduction and *Wedding March* from *Le Coq d'Or*  
 • KREISLER: *Tambourin Chinois*  
 (with Francescatti, violin)  
 • BACH: *Air* from Suite no. 3 in D Major  
 • DOUGLAS MOORE: *Circus Parade* from *Pageant of P. T. Barnum*  
 • SCHUBERT: Symphony no. 8 ("Unfinished"), movt. I  
 • SAINT-SAËNS: *Bacchanale* from *Samson et Dalila*  
 • SARASATE: *Zigeunerweisen*  
 • ELGAR: *Pomp and Circumstance*
- 07-31-50** **Voice of Firestone,** directed by Howard Barlow; Eleanor  
 Monday Stebor, soprano.  
 [NYPL]

**Week of 6 August 1950:**

- 08-06-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; John Tyers, baritone; Gustave Haenschen Orchestra and Chorus: WNBC, 5:30-6 P.M.  
 Sunday **NBC Symphony Summer Concert:** Wilfrid Pelletier, conductor; Rose Bampton, soprano; Eddie Mayehoff, narrator: WNBC, 8:30-9:30 P.M.  
 • ROSSINI: Overture to *L'italiana in Algeri*  
 • CHARLES: *When I Have Sung My Songs*  
 • SCHWARTZ: *You and the Night and Music*  
 • GILLIS-LAPRADE: *Alice in Orchestralia*  
 • DEBUSSY: *Claire de Lune* and *Fêtes*  
 • PUCCINI: *Vissi d'arte* from *Tosca*  
 • J. STRAUSS: *Artist's Life Waltz*
- 08-07-50** **Rise Stevens,** mezzo-soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 [NYT and NYPL]

**Week of 13 August 1950:**

- 08-13-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; John Tyers, baritone; Gustave Haenschen Orchestra and Chorus: WNBC, 5:30–6 P.M.  
**Sunday**
- NBC Symphony Summer Concert:** Sigmund Romberg, conductor; Jarmila Novotna, soprano; Warren Galjour, baritone: WNBC, 8:30–9:30 P.M.
- THOMAS: Overture to *Raymond*
  - MASSENET: *He Is Kind* from *Hérodiade*
  - Melodies of Franz Lehar (arr.)
  - RODGERS: Excerpt from *South Pacific*
  - ROMBERG: Excerpt from *My Maryland*  
*Stout-Hearted Men*  
*When I Grow Too Old to Dream*  
*When Hearts Are Young*  
*Sweethearts*
- 08-14-50** **Rise Stevens,** mezzo-soprano; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**Monday** [NYT]

**Week of 20 August 1950:**

- 08-20-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; John Tyers, baritone; Gustave Haenschen Orchestra and Chorus: WNBC, 5:30–6 P.M.  
**Sunday**
- NBC Symphony Summer Concert:** Vladimir Golschmann, conductor; Helen Traubel, soprano: WNBC, 8:30–9:30 P.M.
- WEINBERGER: Polka and Fugue from *Shvanda the Bagpiper*
  - RODGERS: *If I Loved You* and *Grand Night for Singing*
  - MENDELSSOHN: Scherzo from *A Midsummer Night's Dream*
  - DVORÁK: *Slavonic Dance* no. 1
  - WAGNER: Dance of the Apprentices from *Die Meistersinger*  
*Elsa's Dream* from *Lohengrin*
  - BORODIN: *Polovisian Dances* from *Prince Igor*
- 08-21-50** **Vivian Della Chiesa,** soprano; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**Monday** [NYT]

**Week of 27 August 1950:**

- 08-27-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; John Tyers, baritone; Gustave Haenschen Orchestra and Chorus: WNBC, 5:30–6 P.M.  
**Sunday**
- NBC Symphony Summer Concert:** Antal Dorati, conductor; Robert Merrill, baritone: WNBC, 8:30–9:30 P.M.
- KABALEVSKY: Overture to *Colas Breugnon*
  - KAYE: *Wanderin'*
  - KALMAN: *Play Gypsies, Dance Gypsies*
  - RAVEL: *Laideronette*
  - R. STRAUSS: *Don Juan*
  - LEONCAVALLO: Prologue to *I Pagliacci*
  - J. STRAUSS: *Emperor Waltz*
- 08-28-50** **Giuseppe Valdengo,** baritone; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**Monday** [NYT]

**Week of 3 September 1950:**

- 09-03-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; John Tyers, baritone; Gustave Haenschen Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday  
**NBC Symphony Summer Concert:** Harold Levey, conductor; Kathryn Grayson, soprano; John Baker, baritone: WNBC, 8:30–9:30 P.M.  
 • MASSENET: Overture to *Phèdre*  
 • DONIZETTI: Mad Scene from *Lucia di Lammermoor*  
 • HERBERT: Excerpt from *Babes in Toyland*  
 • GOUNOD: *Avant de quitter ces lieux* from *Faust*  
 • HERBERT: Excerpt from *Natoma*  
 • LEVEY: Waltz from *The Guardsman*  
 • Victor Herbert Medley (arr.)
- 09-04-50** **Eleanor Steber,** soprano; Wilfrid Pelletier Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday  
 [NYT]

**Week of 10 September 1950:**

- 09-10-50** **Harvest of Stars;** Dorothy Warenskjold, soprano; James Melton, tenor; Frank Black Orchestra and Chorus: WNBC, 5:30–6 P.M.  
 Sunday
- 09-11-50** **Jerome Hines,** baritone; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 09-16-50** **NBC Symphony Orchestra;** Milton Katims, conductor; Carleton Cooley, violist: WNBC, 6:30–7:30 P.M.  
 Saturday  
 • MOZART: Overture to *Die Entführung aus dem Serail*  
 • COOLEY: *Song and Dance for Viola and Orchestra*  
 • DVOŘÁK: Symphony no. 1[?]  
 [NYT]

**Week of 17 September 1950:**

- 09-17-50** **Harvest of Stars:**  
 Sunday  
 No listing.
- 09-18-50** **Nadine Connor,** soprano; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 09-23-50** **NBC Symphony Orchestra;** Milton Katims, conductor; Mischa Mischakoff, violinist: WNBC, 6:30–7:30 P.M.  
 Saturday  
 • RAVEL: *Le Tombeau de Couperin*  
 • BRUCH: Violin Concerto, G Minor  
 • VAUGHAN WILLIAMS: *The Wasps* Overture  
 [NYT]

**Week of 24 September 1950:**

- 09-25-50** **Thomas L. Thomas,** baritone; Howard Barlow Orchestra and Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 Monday
- 09-30-50** **NBC Symphony Orchestra;** Milton Katims, conductor: WNBC, 6:30–7:30 P.M.  
 Saturday  
 • MENDELSSOHN: Symphony no. 3 (“Scottish”)  
 • MUSSORGSKY: Prelude to *Khovantchina*  
 • TURINA: *La Procession del roccio*  
 • ANTHEIL: *Over the Plains*  
 [NYT and NYPL]



**Week of 1 October 1950:**

**10-02-50** Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Milton Katims, conductor:  
 WNBC, 10:00–11:00 P.M.  
 (Rebroadcast of Saturday's concert).  
 [NYT]

**Week of 8 October 1950:**

**10-09-50** Lauritz Melchior, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Milton Katims, conductor:  
 WNBC, 10:00–11:00 P.M.  
 • MENDELSSOHN: *Ruy Blas* Overture  
 • SCOTT: *From the Sacred Harp*  
 • MILHAUD: *Le boeuf sur le toit*  
 (recorded on the previous Saturday)  
 [NYT]

**Week of 15 October 1950:**

**10-16-50** Mimi Benzell, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Milton Katims, conductor; Alex  
 Williams, clarinet soloist: WNBC, 10:00–11:00 P.M.  
 • WEBER: Overture to *Abu Hassan*  
 • BEETHOVEN: Symphony no. 8  
 • DEBUSSY: *First Rhapsody for Clarinet and Orchestra*  
 • KODÁLY: *Dances of Galánta*  
 (recorded on the previous Saturday)  
 [NYT]

**Week of 22 October 1950:**

**10-23-50** Christopher Lynch, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Fritz Reiner, conductor: WNBC,  
 10:00–11:00 P.M.  
 • BERLIOZ: Overture to *Béatrice et Bénédict*  
 • SCHUMANN: Symphony no. 2  
 • BARTÓK: *Hungarian Sketches*  
 [NYT]

**Week of 29 October 1950:**

**10-30-50** Martha Lipton, contralto; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Fritz Reiner, conductor: WNBC,  
 10:00–11:00 P.M.  
 • BEETHOVEN: *Leonore* Overture no. 2  
 • MOZART: Symphony no. 35 ("Haffner"), K. 385  
 • R. STRAUSS: *Tod und Verklärung*  
 (recorded on the previous Saturday)  
 [NYT]

**Week of 5 November 1950:**

**11-06-50** Ferruccio Tagliavini, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Fritz Reiner, conductor; Benny  
 Goodman, clarinet; Edward Vito, harp; Joseph Kahn, pianist:  
 WNBC, 10:00-11:00 P.M.  
 • BRAHMS: Symphony no. 2  
 • COPLAND: Concerto for Clarinet and Strings, with harp and piano  
 (world première)  
 (recorded on the previous Saturday)  
 [NYT]

**Week of 12 November 1950:**

**11-13-50** Jeanette MacDonald, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Erich Leinsdorf, guest conductor:  
 WNBC, 10:00-11:00 P.M.  
 • HAYDN: Symphony no. 88  
 • DEBUSSY: *Nuages* and *Fêtes*  
 • R. STRAUSS: *Don Juan*  
 (recorded on the previous Saturday)  
 [NYT]

**Week of 19 November 1950:**

**11-20-50** Jussi Bjoerling, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Jonel Perlea, conductor: WNBC,  
 10:00-11:00 P.M.  
 • WEBER: Overture to *Der Freischütz*  
 • SMETANA: *The Moldau*  
 • BEETHOVEN: Symphony no. 2  
 [NYT]

**Week of 26 November 1950**

**11-26-50** NBC String Quartet: Sylvia Marlow, harpsichord; Max  
 Sunday Hollander and Louis Graeller, violinists; Nathan Gordon, viola, and  
 Naoum Benditsky, cellist: WNBC, 8:30-9:00 A.M.  
 No program given.  
**11-27-50** Patrice Munsel, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Jonel Perlea, conductor: WNBC,  
 10:00-11:00 P.M.  
 • ENESCO: *Romanian Rhapsody* no. 2  
 • WOLF: *Italian Serenade*  
 • RAVEL: *Alborado del gracioso*  
 • WAGNER: Prelude to *Parsifal*  
*Siegfried's Rhine Journey* from *Götterdämmerung*  
 [NYT]

**Week of 3 December 1950:**

**12-04-50** Ferruccio Tagliavini, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9 P.M. (*Voice of Firestone*)

**NBC Symphony Orchestra; Guido Cantelli, conductor:**  
 WNBC, 10:00–11:00 P.M.  
 • MOZART: *Ein musikalischer Spass*, K. 522  
 • ROSSINI: Overture to *Semiramide*  
 • WILLIAM SCHUMAN: Selections from the ballet *Undertow*  
 [NYT and Lewis]

**Week of 10 December 1950:**

**12-11-50** **Blanche Thebon**, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**NBC Symphony Orchestra; Guido Cantelli, conductor:**  
 WNBC, 10:00–11:00 P.M.  
 • MILHAUD: Introduction and *Funeral March*  
 • DALLAPICCOLA: *Marcia Suite*  
 • VERDI: Overture to *I vespri siciliani*  
 • HAYDN: Symphony no. 93 in D Major  
 [NYT and Lewis]

**Week of 17 December 1950:**

**12-18-50** **Jerome Hines**, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**NBC Symphony Orchestra; Guido Cantelli, conductor:**  
 WNBC, 10:00–11:00 P.M.  
 • VIVALDI: Concerto Grosso no. 4, A Major  
 • BUSONI: *Tanzwalzer*  
 • BEETHOVEN: Symphony no. 5  
 [NYT and Lewis]

**Week of 24 December 1950:**

**12-25-50** **Eleanor Steber**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9 P.M. (*Voice of Firestone*)  
**NBC Symphony Orchestra; Guido Cantelli, conductor; Robert**  
**Shaw Chorale and Robert Hunter, organist:** WNBC, 10:00–11:00  
 P.M.  
 • CORELLI: Concerto Grosso no. 8  
 • VIVALDI: *Winter* from *Le quattro stagioni*  
 • GABRIELI: Andante for Strings, Organ and Harp (arr. Marinuzzi)  
 • MONTEVERDI: Magnificat (arr. Ghedini)  
 [NYT and Lewis]

**Week of 31 December 1950:**

**12-31-50** **NBC String Quartet:** Sylvia Marlowe, harpsichordist, with  
 Sunday Daniel Guilet and Bernard Robbins, violinists; Carleton Cooley,  
 viola, and Benar Heifetz, cellist: WNBC, 8:30–9:00 A.M.  
 No program given.  
**01-01-51** **James Melton**, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
**NBC Symphony Orchestra; Guido Cantelli, conductor:**  
 WNBC, 10:00–11:00 P.M.  
 • ROSSINI: Overture to *Le siège de Corinthe*  
 • BARTÓK: Concerto for Orchestra  
 [NYT and Lewis]

**Week of 7 January 1951:**

**01-08-51** Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Guido Cantelli, conductor:  
 WNBC, 10:00-11:00 P.M.  
 • SCHUBERT: Symphony no. 2  
 • GHEDINI: *Concerto dell'albatro*, after *Moby Dick* (American  
 première; with Mischakoff, Miller, and Balsam)  
 (recorded on the previous Saturday)  
 [NYT and Lewis]

**Week of 14 January 1951:**

**01-15-51** Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Guido Cantelli, conductor; with  
 Mischa Mischakoff, violin: WNBC, 10:00-11:00 P.M.  
 • VIVALDI: Concerto in A Minor  
 • GEMINIANI: Concerto Grosso no. 2  
 (with Mischakoff and Max Hollander)  
 • BRAHMS: *Tragic Overture*  
 • DEBUSSY: Incidental Music from *Le martyre de Saint-Sébastien*  
 • STRAVINSKY: *Fireworks*  
 [NYT and Lewis]

**Week of 21 January 1951:**

**01-22-51** Bidu Sayao, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 NBC Symphony Orchestra; Guido Cantelli, conductor:  
 WNBC, 10:00-11:00 P.M.  
 • MOZART: Symphony no. 29, K. 201  
 • GILLIS: *Prairie Sunset* from *Portrait of a Frontier Town*  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
**01-27-51** NBC Symphony conducted by Toscanini, with the Robert Shaw  
 Saturday Chorale and soloists: Heva Nelli and Fedora barbiere, sopranos;  
 Giuseppe di Stefano, tenor, and Cesare Sieni, bass: WNBC, 6-7:30  
 P.M.  
 • VERDI: Te Deum (*not broadcast*)  
 Requiem  
 [NYT, NYPL, Key and Lewis]

**Week of 28 January 1951:**

**01-29-51** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-03-51** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M. (recorded at 3:00)  
 • BEETHOVEN: *Prometheus Overture*  
 Symphony no. 6  
*Leonore Overture no. 3*  
 [NYT and Key]

**Week of 4 February 1951:**

**02-05-51** Jane Froman, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**02-10-51** NBC Symphony conducted by Toscanini: WNBC, 6:30–7:30  
 Saturday P.M.  
 • MENDELSSOHN: Overture to *A Midsummer Night's Dream*  
 • BRAHMS: Symphony no. 2  
 [NYT and Key]

**Week of 11 February 1951:**

**02-12-51** Lauritz Melchior, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
**02-17-51** NBC Symphony conducted by Toscanini: WNBC, 6:30–7:30  
 Saturday P.M.  
 • DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
 • RESPIGHI: *Fontane di Roma*  
 • ELGAR: "Enigma" Variations  
 [NYT and Key]

**Week of 18 February 1951:**

**02-19-51** Licia Albenese, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
**02-24-51** NBC Symphony conducted by Bruno Walter: WNBC, 6:30–  
 Saturday 7:30 P.M.  
 • MOZART: Overture to *Le nozze di Figaro*  
 • R. STRAUSS: *Tod und Verklärung*  
 • MOZART: Violing Concerto in G Major, K. 216  
 (with Joseph Szigeti)  
 [NYT]

**Week of 25 February 1951:**

**02-26-51** Thomas L. Thomas, baritone; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
**03-03-51** NBC Symphony: Willfred Pelletier, conductor, with Helen  
 Saturday Traubel, soprano: WNBC, 6:30–7:30 P.M.  
 • BEETHOVEN: Overture and two songs from *Egmont*  
 • HAYDN: Symphony no. 88  
 • WAGNER: *Immolation Scene* from *Götterdämmerung*  
 [NYT]

**Week of 4 March 1951:**

**03-05-51** Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
**03-10-51** NBC Symphony: Walter Decloux, conductor: WNBC, 6:30–7:30  
 Saturday P.M.  
 • WEBER: Overture to *Euryanthe*  
 • SCHUMANN: Symphony no. 4  
 • STRAVINSKY: *Firebird* Suite  
 [NYT]

**Week of 11 March 1951:**

**03-12-51** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)

**03-17-51** NBC Symphony: Walter Decloux, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • MOZART: Symphony no. 39, K. 543  
 • FOOTE: *Suite for Strings*  
 • WAGNER: Prelude and *Liebestod* from *Tristan und Isolde*  
 [NYT]

**Week of 18 March 1951:**

**03-19-51** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-24-51** NBC Symphony: Milton Katims, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • GLUCK: Overture to *Iphigenia in Aulis*  
 • LARRSON: *Pastorale Suite*  
 • SIBELIUS: Elegy from *King Christian II*  
 • SCHUMANN: *Spring* Symphony in B-flat Major  
 [NYT]

**Week of 25 March 1951:**

**03-26-51** Igor Gorin, baritone; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-31-51** NBC Symphony: Milton Katims, conductor; Joseph Kahn,  
 Saturday pianist: WNBC, 6:30-7:30 P.M.  
 • BLOCH: Concerto Grosso  
 • ADOMIAN: Suite for Orchestra  
 • THOMSON: *Louisiana Story*  
 [NYT]

**Week of 1 April 1951:**

**04-02-51** Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-07-51** NBC Symphony: Milton Katims, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • CIMAROSA: Overture to *Il matrimonio segreto*  
 • MOZART: Symphony no. 35 ("Haffner"), K. 385  
 • SIBELIUS: *The Swan of Tuonela*  
 • MENNIN: Symphony no. 3  
 [NYT]

**Week of 8 April 1951:**

**04-09-51** Cesare Siepi, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-14-51** NBC Symphony: Milton Katims, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BEETHOVEN: Symphony no. 1  
 • R. STRAUSS: *Salome's Dance* from *Salome*  
 • BARBER: Symphony no. 1  
 [NYT]

**Week of 15 April 1951:**

**04-16-51** Nadine Connor, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**04-21-51** **NBC Symphony:** Jonel Perlea, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday  
 • SCHUMAN: *American Festival* Overure  
 • HAYDN: Symphony no. 94  
 • MARTUCCI: *Notturmo*  
 • SIBELIUS: *Valse triste*  
 • J. STRAUSS: Overture to *Die Fledermaus*  
 [NYT]

**Week of 22 April 1951:**

**04-23-51** **Eugene Conley**, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-28-51** **NBC Symphony:** Jonel Perlea, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday  
 • RESNICEK: Overture to *Donna Diana*  
 • BARBER: First Essay for Orchestra  
 • WAGNER: *Waldweben* from *Siegfried*  
 • TCHAIKOVSKY: *Nutcracker* Suite  
 • NICOLAI: Overture to *The Merry Wives of Windsor*  
 [NYT]

**Week of 29 April 1951:**

**04-30-51** **Patrice Munsel**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-05-51** **NBC Symphony:** Jean Morel, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday  
 • RAVEL: *Le Tombeau De Couperin*  
 • RABAUD: *La Procession—Nocturne*  
 • DE FALLA: *El amor brujo*  
 [NYT]

**Week of 6 May 1951:**

**05-07-51** **Thomas L. Thomas**, baritone; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-12-51** **NBC Symphony:** Jean Morel, conductor: WNBC, 6:30-7:30 P.M.  
 Saturday  
 • MOZART: Symphony no. 33, K. 319  
 • BIZET: Excerpts from *Carmen*  
 • J. STRAUSS: Suite from *Le Bourgeois Gentilhomme*  
 [NYT]

**Week of 13 May 1951:**

**05-14-51** **Rise Stevens**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-19-51** **NBC Symphony:**  
 Saturday No listing: replaced by the Judy Canova Show  
 [NYT]

**Week of 20 May 1951:**

**05-21-51** **Christopher Lynch**, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-26-51** **NBC Symphony:**  
 Saturday No listing.  
 [NYT]

**Week of 27 May 1951:**

- 05-28-51** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-02-51** NBC Symphony: Richard Korn, conductor: WNBC, 6:30-7:30  
 Saturday P.M.  
 • DVOŘÁK: *Carnival Overture*  
 • ELGAR: *Adagio* from Symphony no. 1  
 • PROKOFIEV: "Classical" Symphony  
 • JONES: *Lyric Waltz*  
 • GERSHWIN: *An American in Paris*  
 [NYT]

**Week of 3 June 1951:**

- 06-04-51** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-09-51** NBC Symphony:  
 Saturday No listing.  
 [NYT]

**Week of 10 June 1951:**

- 06-10-51** NBC Summer Concert: Alfred Wallenstein, conductor; Patrice  
 Sunday Munsel, soprano: WNBC, 8:30-9:30 P.M.  
 • THOMAS: *Overture to Mignon*  
 • FRIML: *Waltz Song*  
 • *Danny Boy* (Traditional)  
 • BIZET: *Carmen*, Suite no. 1  
 • MASCAGNI: Intermezzo from *Cavalleria rusticana*  
 • VERDI: *Ah! fors' e lui* and *Sempre libera* from *La traviata*  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*  
**06-11-51** Dorothy Warenskjold, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 17 June 1951:**

- 06-17-51** NBC Summer Concert: Sigmund Romberg, conductor; Jan  
 Sunday Pearce, tenor; Anne Jeffreys, soprano: WNBC, 8:30-9:30 P.M.  
 • ROMBERG-SCHUBERT: *Overture to Blossom Time*  
 • ZIEHRER: *Vienna Beauties Waltz*  
 • PUCCINI: *E lucevan le stelle* from *Tosca*  
 • SCOTT: *Jasmine Door*  
 • Jerome Kern Melodies (arr.)  
 • HERBERT: *March of the Toys* from *Babes in Toyland*  
                     *Selections from Kalman* (arr.)  
 • Romberg Song Medley (arr.)  
**06-18-51** Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)



- 06-20-51** **NBC Symphony and Duke Ellington Orchestra; benefit**  
 Wednesday concert for the Damon Runyon Memorial Fund for Cancer Research  
 at the New York City College Lewisohn Stadium (*not broadcast*).  
 • ELLINGTON: *Fancy Dan*  
                   *Frustration*  
                   *Selfish Serenade*  
                   *Take the A Train*  
                   *Monologue, Duet Threesome*  
                   *New World A-Comin'*  
                   *Harlem*

[NYT]

**Week of 24 June 1951:**

- 06-24-51** **NBC Summer Concert: Arthur Fiedler, conductor; Alec**  
 Sunday Templeton, guest: WNBC, 8:30–9:30 P.M.  
 • J. STRAUSS: Overture to *Die Fledermaus*  
 • Improvisation on a Given Theme (arr.)  
 • TEMPLETON-BODGE: *Mozart Matriculates*  
 • ANDERSON: *Syncopated Clock*  
 • BACH: Suite no. 3: *Air*  
 • CHOPIN-ANDERSON: Excerpts from *Les Sylphides*  
 • ADDINSELL: *Warsaw Concerto*  
 • CHABRIER: *España*
- 06-25-51** **Barbara Gibson, soprano; Howard Barlow Orchestra and**  
 Monday Chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 1 July 1951:**

- 07-01-51** **NBC Summer Concert: Percy Faith, conductor; Mimi Benzell,**  
 Sunday soprano; John Baker, baritone: WNBC, 8:30–9:30 P.M.  
 • RODGERS: *Carousel Waltz*  
 • GOUNOD: *Je veux vivre* from *Roméo et Juliette*  
 • TRENET: *Beyond the Sea*  
 • Latin Dance Medley:  
                   CUGAT: *My Shawl*  
                   FAITH: *Brazilian Sleigh Dance*  
                   PARICHELA: *Mexican Hat Dance*  
 • MUIR: *The Maple Leaf Forever*  
 • VERDI: *Eri te* from *Un ballo in maschera*  
 • Spirituals:  
                   *Nobody Knows the Trouble I've Seen*  
                   *Ezekiel Saw the Wheel* (Traditional)  
 • Herbert Medley:  
                   *Kiss Me Again*  
                   *Ah Sweet Mystery of Life*  
                   *Falling in Love with Someone* (arr.)  
 • Rodgers Medley:  
                   *Dancing on the Ceiling*  
                   *Blue Moon*  
                   *A Wonderful Guy*
- 07-02-51** **James Melton, soprano; Howard Barlow Orchestra and Chorus:**  
 Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 8 July 1951:**

- 07-08-51** NBC Symphony Orchestra Summer Concert: Maurice  
 Sunday Abravanel, guest conductor; Nathan Milstein, violinist: WNBC,  
 8:30-9:30 P.M.  
 • ROSSINI: Overture to *La gazza ladra*  
 • BRAHMS: *Hungarian Dance* no. 21  
 • RIMSKY-KORSAKOV: *Flight of Bumblebee*  
 • RILSAGER: *Torgot Dance*  
 • ROBERTSON: *Punch and Judy*  
 • BOCCHERINI: *Minuet*  
 • SAINT-SAËNS: *Introduction and Rondo Capriccioso*  
 • J. STRAUSS: *Emperor Waltzes*
- 07-09-51** Nadine Connor, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 15 July 1951:**

- 07-15-51** NBC Symphony Orchestra Summer Concert: Victor  
 Sunday Alessandro, conductor; Dorothy Kirsten, soprano: WNBC, 8:30-  
 9:30 P.M.  
 • GLINKA: Overture to *Russlan and Ludmilla*  
 • RUBENSTEIN: *Since First I Met Thee*  
 • *Comin' Thru the Rye* (Traditional)  
 • BRAHMS: *Hungarian Dances* 3 and 1  
 • GILLIS: *Portrait of a Frontier Town*  
 • RAVEL: *Pavane pour une infante défunte*  
 • J. STRAUSS: *Moto perpetuo*  
 • PUCCINI: *Vissi d'arte* from *Tosca*  
 • SAINT-SAËNS: *Bacchanale* from *Samson et Dalila*
- 07-16-51** Igor Gorin, baritone; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 22 July 1951:**

- 07-22-51** NBC Symphony Orchestra Summer Concert: Antal Dorati,  
 Sunday conductor; Adele Addison, soprano; Claudette Sorel, pianist:  
 WNBC, 8:30-9:30 P.M.  
 • CIMAROSA: Overture to *Il matrimonio segreto*  
 • R. STRAUSS: *Serenade* and *Salome's Dance* from *Salome*  
 • PROKOFIEV: *Scherzo, Berceuse and March* from *Love for Three  
 Oranges*  
 • RACHMANINOV: *Finale* from Piano Concerto no. 1  
 • RAVEL: *Alborada del Gracioso*  
 • CHARPENTIER: *Depuis le jour* from *Louise*  
 • OFFENBACH: Overture to *La vie parisienne*
- 07-23-51** Rise Stevens, mezzo-soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 29 July 1951:**

- 07-28-51** NBC Symphony Orchestra Summer Concert: Milton  
 Sunday Katims, conductor; Robert Merrill, baritone: WNBC, 8:30-9:30  
 P.M.  
 • KABALEVSKY: Overture to *Colas Breugnon*  
 • *Deep River* (Traditional)  
 • SPEAKS: *On the Road to Mandalay*  
 • STRAUSS: Waltzes from *Der Rosenkavalier*  
 • FERNANDEZ: *Baroque*  
 • DEBUSSY-CAILLET: *Clair de lune*  
 • MUSSORGSKY: *Ballet of the Unhatched Chicks* from *Pictures at an Exhibition* (arr. Ravel)  
 • BIZET: *Toreador Song* from *Carmen*  
 • ENESCO: *Romanian Rhapsody* no. 2
- 07-30-51** Thomas L. Thomas, baritone; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 5 August 1951:**

- 08-05-51** NBC Symphony Orchestra Summer Concert: Vladimir  
 Sunday Bakalenikov, conductor; Rise Stevens, mezzo-soprano: WNBC,  
 8:30-9:30 P.M.  
 • RESNICEK: Overture to *Donna Diana*  
 • DVOŘÁK: *Songs My Mother Taught Me*  
 • SCHERTZINGER: *One Night of Love*  
 • GLAZUNOV: *Concert Waltz*  
 • DUBENSKY: *Variations and Finale on Stephen Foster Themes*  
 • ANDERSON: *Fiddle Faddle*  
 • BARBER: Adagio for Strings  
 • TCHAIKOVSKY: *Adieu Forels* from *Joan of Arc*  
 • BORODIN: *Polovtsian Dances* from *Prince Igor*
- 08-06-51** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 12 August 1951:**

- 08-12-51** NBC Symphony Orchestra Summer Concert: Fritz Reiner,  
 Sunday conductor; Ezio Pinza, bass: WNBC, 8:30-9:30 P.M.  
 • WAGNER: Prelude to *Die Meistersinger*  
 • MENDELSSOHN: *Scherzo* from *A Midsummer Night's Dream*  
 • HANDEL: *Ombra mai tu* from *Xerxes*  
 • SMETANA: *The Moldau*  
 • DELIUS: Prelude to *Irmelin*  
 • MOZART: *Non più andrai* from *Le nozze di Figaro*  
 • RODGERS: *This Nearly Was Mine*  
 • BERLIOZ: *Trojan March* from *Les Troyens*
- 08-13-51** Brian Sullivan, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 19 August 1951:**

No listings.

Week of 26 August 1951:

- 08-26-51** NBC Symphony Orchestra Summer Concert: Arthur  
Sunday Bennett Lipton, conductor; Claudio Arrau, pianist: WNBC, 8:30–  
9:30 P.M.  
• SIBELIUS: *Finlandia*  
• CHOPIN: Prelude in D Minor  
Minute Waltz  
• RIMSKY-KORSAKOV: Introduction and Wedding March from *Le Coq d'Or*  
• HERBERT-GRIEB: *Variations on a Nursery Rhyme*  
• BIZET: *Pastorale*, *Intermezzo* and *Farndole* from *L'Arlésienne*,  
Suite no. 2  
• LISZT: Piano Concerto no. 1: *Adagio*, *Scherzo* and *Finale*  
• CAILLET: *Dixie Fantasy*
- 08-27-51** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
[NYT]

Week of 2 September 1951:

- 09-02-51** NBC Symphony Orchestra Summer Concert: Harold  
Sunday Levey, conductor; Eileen Farrell, soprano; Earl Wrightson, baritone:  
WNBC, 8:30–9:30 P.M.  
• MENDELSSOHN: Overture to *Ruy Blas*  
• LEVEY: *Two Waltzes*  
• MASCAGNI: *Voi lo sapete* from *Cavalleria rusticana*  
• MASSENET: *Scènes pittoresques*  
• Sea Chanties:  
Shenandoah  
Rio Grande (Traditional)  
• WOLF-FERRARI: Intermezzo no. 2 from *Jewels of the Madonna*  
• IPPOLITOV-IVANOV: *March of the Sardars* from *Caucasian Sketches*  
• LEHAR: *Song Medley*
- 09-03-51** Barbara Gibson, soprano; Howard Barlow Orchestra and  
Monday Chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
[NYT]

Week of 9 September 1951:

- 09-10-51** Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:  
Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)
- 09-15-51** NBC Symphony Orchestra: Peter Herman Adler, conductor,  
Saturday and soloists: WNBC, 6:30–7:30 P.M.  
• MOZART: *The Abduction from the Seraglio*  
(In English)  
[NYT]

Week of 16 September 1951:

- 09-17-51** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)

**09-22-51** **NBC Symphony Orchestra:** Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BEETHOVEN: Symphony no. 2  
 • BACH-WEINER: Toccata in C Major  
 • THOMSON: *Acadian Songs and Dances from Louisiana Story*  
 [NYT]

**Week of 23 September 1951:**

**09-24-51** **Lauritz Melchior**, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**09-29-51** **NBC Symphony Orchestra:** Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • VIVALDI: Concerto in D Minor  
 • SCHUBERT: Symphony no. 8 ("Unfinished")  
 • TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
 [NYT]

**Week of 30 September 1951:**

**10-01-51** **Rise Stevens**, mezzo-soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**10-06-51** **NBC Symphony Orchestra:** Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WEBER: Overture to *Oberon*  
 • SCHUBERT: Symphony no. 2  
 • HINDEMITH: *Symphonic Metamorphosis on Themes by Weber*  
 [NYT]

**Week of 7 October 1951:**

**10-08-51** **Christopher Lynch**, tenor; Frank Miller, cellist; Howard Barlow  
 Monday Orchestra and Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**10-13-51** **NBC Symphony Orchestra:** Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • MESSIAEN: *L'Ascension*  
 • IBERT: *Divertissement*  
 [NYT]

**Week of 14 October 1951:**

**10-15-51** **Nadine Connor**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**10-20-51** **NBC Symphony Orchestra:** Alexander Hilsberg, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • PROKOFIEV: "Classical" Symphony  
 • TCHAIKOVSKY: Symphony no. 4  
 [NYT]

**Week of 21 October 1951:**

**10-22-51** **Thomas L. Thomas**, baritone; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

- 10-27-51** NBC Symphony Orchestra: Alexander Hilsberg, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SMETANA: Overture to *The Bartered Bride*  
 • MUSSORGSKY: *Khovantschina*  
 • DVOŘÁK: Symphony no. 9 ("New World")  
 [NYT]

**Week of 28 October 1951:**

- 10-29-51** Gordon MacRae, baritone; Dorothy Kirsten, soprano; Howard  
 Monday Barlow Orchestra and Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-03-51** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • WEBER: Overture to *Euryanthe*  
 • BRAHMS: Symphony no. 1  
 [NYT, NYPL and Key]

**Week of 4 November 1951:**

- 11-05-51** Ferruccio Tagliavini, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-10-51** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • PROKOFIEV: "Classical" Symphony  
 • BERLIOZ: *Queen Mab* Scherzo from *Roméo et Juliette*  
 • BEETHOVEN: Symphony no. 7  
 [NYT, NYPL and Key]

**Week of 11 November 1951:**

- 11-12-51** Gladys Swarthout, mezzo-soprano; Howard Barlow Orchestra  
 Monday and Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-17-51** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • TCHAIKOVSKY: Suite from *The Nutcracker*  
 • DVOŘÁK: *Variations on an Original Theme*  
 • ROSSINI: Overture to *Semiramide*  
 [NYT, NYPL and Key]

**Week of 18 November 1951:**

- 11-19-51** Jussi Bjoerling, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-24-51** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Saturday P.M.  
 • BEETHOVEN: Septet  
 • WAGNER: Prelude to Act III of *Die Meistersinger*:  
*Siegfried's Rhine Journey* from *Götterdämmerung*  
 [NYT, NYPL and Key]

**Week of 25 November 1951:**

- 11-26-51** Bidu Sayao, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**12-01-51** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Overture to *Le nozze di Figaro* (*not broadcast*)  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • RAVEL: *Pavane pour une infante défunte*  
           *La Valse*  
 [NYT and Lewis]

**Week of 2 December 1951:**

**12-03-51** James Melton, tenor; Robert Curumano, trumpet soloist; Howard  
 Monday Barlow Orchestra and Chorus: WNBC, 8:30-9:00 P.M. (*Voice of*  
           *Firestone*)  
**12-08-51** NBC Symphony Orchestra: Guido Cantelli, conductor; Ben  
 Saturday Grauer, narrator; Mischa Mischakoff, violin: WNBC, 6:30-7:30  
           P.M.  
 • FRANCESCO GAMINIANI: *Andante* for Strings, Organ and  
           Harp (arr. Marinuzzi) (*not broadcast*)  
 • VIVALDI: *Le quattro stagioni*  
 [NYT, NYPL and Lewis]

**Week of 9 December 1951:**

**12-10-51** Nadine Connor, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**12-15-51** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BRAHMS: Symphony no. 3  
 • ROUSSEL: Sinfonietta for Strings  
 • BERLIOZ: *Rákoczy March* from *La Damnation de Faust*  
 [NYT, NYPL and Lewis]

**Week of 16 December 1951:**

**12-17-51** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**12-22-51** NBC Symphony Orchestra: Arturo Toscanini, conductor;  
 Saturday Benefit for Food Relief for Italy: WNBC, 6:30-7:30 P.M.  
 • CHERUBINI: Overture to *Anacréon* (*not broadcast*)  
 • BEETHOVEN: Symphony no. 1 (*not broadcast*)  
 • RESPIGHI: *Fontane di Roma*  
 • BRAHMS: Symphony no. 4  
 [NYT, NYPL and Key]

**Week of 23 December 1951:**

**12-24-51** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**12-29-51** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WAGNER: Prelude to Act 1 of *Lohengrin*  
           *Waldweben* from *Siegfried*  
           Prelude and *Liebestod* from *Tristan und Isolde*  
           *Siegfried's Death* and *Funeral March* from  
           *Götterdämmerung*  
           *Ride of the Valkyries* from *Die Walküre*  
 [NYT, NYPL and Key]

Week of 30 December 1951:

**12-31-51** Igor Gorin, baritone; Howard Barlow Orchestra and Chorus:

Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**01-05-52** NBC Symphony Orchestra: Arturo Toscanini, conductor:

**Saturday** **WNBC, 6:30–7:30 P.M.**

- WEBER: Overture to *Der Freischütz*
- FRANCK: *Psyché et Eros* from *Psyché*
- ROSSINI: *Passo a sei* from *Guillaume Tell*
- ELGAR: "Enigma" Variations

[NYT, NYPL and Key]

Week of 6 January 1952:

**01-07-52** Rise Stevens, mezzo-soprano; Howard Barlow Orchestra and

Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**01-12-52** NBC Symphony Orchestra: Arturo Toscanini, conductor:

**Saturday** WNBC, 6:30–7:30 P.M.

- **BEETHOVEN:** *Leonore* Overture no. 2  
Symphony no. 6 ("Pastoral")

[NYT, NYPL and Key]

Week of 13 January 1952:

**01-14-52** Lauritz Melchior, tenor; Frederick Wilkins, flutist; Howard

Monday Barlow Orchestra and Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

01-19-52 NBC Symphony Orchestra: Fritz Reiner, conductor: WNBC.

Saturday 6:30-7:30 P.M.

- DEBUSSY: *Petite Suite*
- RAVEL: *Le Tombeau de Couperin*
- BARTÓK: *Two Romanian Dances*
- R. STRAUSS: *Till Eulenspiegels lustige Streiche*

[NYT and NYPL]

**Week of 20 January 1952:**

01-21-52 Dorothy Warenskjold, soprano; Howard Barlow Orchestra and

Monday Chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**01-26-52** NBC Symphony Orchestra: Eugene Ormandy, conductor:

**Saturday** **WNBC, 6:30-7:30 P.M.**

- HAN'S HAUG: *Passacaglia* (first broadcast performance)
- RACHMANINOV: Symphony no. 2

[NYT and NYPL]

Week of 27 January 1952:

**01-28-52 Eugene Conley, tenor; Howard Barlow orchestra and male**

**Monday** chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)

**02-02-52** NBC Symphony Orchestra: Guido Cantelli, conductor:

Saturday WNBC, 6:30–7:30 P.M.

- VIVALDI: Concerto Grosso no. 4
- TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture
- GHEDINI: *Pezzo concertante*
- VERDI: Overture to *La forza del destino*

[NYT, NYPL and Lewis]



**Week of 3 February 1952:**

**02-04-52** Bidu Sayao, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-09-52** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WAGNER: *Faust* Overture  
 • BARTÓK: Concerto for Orchestra  
 [NYT and Lewis]

**Week of 10 February 1952:**

**02-11-52** Ferruccio Tagliavini, tenor; Howard Barlow orchestra and  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-16-52** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • GABRIELI: *Canzona* from *Sacre Sinfonie*  
 • MONTEVERDI: *Sonata sopra Sancta Maria*  
 (with a choir of twelve sopranos)  
 • FRANCK: Symphony in D Minor  
 [NYT and Lewis]

**Week of 17 February 1952:**

**02-18-52** Eleanor Steber, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-23-52** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • GHEDINI: *Partita*  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
 [NYT and Lewis]

**Week of 24 February 1952:**

**02-25-52** Thomas L. Thomas, baritone; Howard Barlow orchestra and  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-01-52** NBC Symphony Orchestra: Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • A. SHULMAN: *A Laurentian Overture*  
 • TCHAIKOVSKY: Symphony no. 5  
 [NYT and Lewis]

**Week of 2 March 1952:**

**03-03-52** Rise Stevens, mezzo-soprano; Howard Barlow orchestra and  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-08-52** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • KABALEVSKY: Overture to *Colas Breugnon*  
 • CHERUBINI: Symphony in D Minor  
 • R. STRAUSS: *Tod und Verklärung*  
 [NYT, NYPL and Key]

**Week of 9 March 1952:**

**03-10-52** Jussi Bjoerling, tenor; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**03-15-52** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
Saturday  
WNBC, 6:30-7:30 P.M. (also telecast)  
• FRANCK: *Redemption* Intermezzo  
• SIBELIUS: *En Saga*  
• DEBUSSY: *Nuages* and *Fêtes*  
• ROSSINI: Overture to *Guillaume Tell*  
[NYT, NYPL and Key]

Week of 16 March 1952:

**03-17-52** Christopher Lynch, tenor; Howard Barlow orchestra and  
Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-22-52** NBC Symphony Orchestra: Arturo Toscanini, conductor:  
Saturday WNBC, 6:30-7:30 P.M. (*also telecast*)  
• BEETHOVEN: Symphony no. 5  
• RESPIGHI: *Pini di Roma*  
[NYT and Key]

Week of 23 March 1952:

**03-24-52** **Roberta Peters**, soprano; Howard Barlow orchestra and chorus:  
Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**03-29-52** **NBC Symphony Orchestra**: Arturo Toscanini, conductor;  
Saturday Eileen Farrell, soprano; Nan Merriman, mezzo-soprano; Jan Peerce,  
tenor; Norman Scott, bass; Robert Shaw Chorale: WNBC, 6:15-  
7:30 P.M.  
• **BEETHOVEN**: Symphony no. 1 (*not broadcast*)  
Symphony no. 9  
[NYT, NYPL and Key]

**Week of 30 March 1952:**

**03-31-52** Jerome Hines, bass; Howard Barlow orchestra and chorus:  
Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-05-52** NBC Symphony Spring Concert; Milton Katims, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• MOZART: *Adagio and Fugue*, C Minor  
• DVOŘÁK: Symphony no. 2  
• PROKOFIEV: *Love for Three Oranges* Suite  
[NYT]

Week of 6 April 1952:

**04-07-52 Eleanor Steber, soprano; Howard Barlow orchestra and chorus:**  
**Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)**  
**04-12-52 NBC Symphony Spring Concert; Milton Katims, conductor:**  
**Saturday WNBC, 6:30-7:30 P.M.**

- BEETHOVEN: *Prometheus* Overture
- RIVIER: Symphony no. 3
- MENDELSSOHN: Symphony no. 1
- ALBENIZ-ABOU: *Triana* from *Ibéria*

[NYT]

Week of 13 April 1952:

**04-14-52** **Rise Stevens**, soprano; Howard Barlow orchestra and chorus:  
Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**04-19-52** NBC Symphony Spring Concert; Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • VIVALDI-MISTOWSKI: Concerto for Strings  
 • BIZET: Symphony in C Major  
 • FRANCK: *Accursed Huntsman*  
 [NYT]

**Week of 20 April 1952:**

**04-21-52** Eugene Conley, tenor; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-26-52** NBC Symphony Spring Concert; Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SWANSON: *Short Symphony*  
 • MENOTTI: *Shepherd's Dance* from *Amahl and the Night Visitors*  
 • MARTINŮ: *Marche militaire* from *Comedy on the Bridge*  
 • W. SCHUMAN: *Judith*  
 [NYT]

**Week of 27 April 1952:**

**04-28-52** Patrice Munsel, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-03-52** NBC Symphony Spring Concert; Willfrid Pelletier, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BERLIOZ: Overture to *Benvenuto Cellini*  
 • DVOŘÁK: Symphony no. 9 ("New World")  
 [NYT]

**Week of 4 May 1952:**

**05-05-52** Thomas L. Thomas, baritone; Howard Barlow orchestra and  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-10-52** NBC Symphony Spring Concert; Willfrid Pelletier, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 5  
 • MILHAUD: *Suite provençale*  
 • DUKAS: *L'Apprenti sorcier*  
 [NYT]

**Week of 11 May 1952:**

**05-12-52** Barbara Gibson, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-17-52** NBC Symphony Spring Concert; Willfrid Pelletier, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BRAHMS: *Academic Festival Overture*  
 • FAURÉ: *Pelléas et Mélisande* Suite  
 • WARREN: *The Crystal Lake*  
 • TCHAIKOVSKY: *Capriccio italien*  
 [NYT]

**Week of 18 May 1952:**

**05-19-52** Cesare Siepi, bass; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**05-24-52** NBC Symphony Spring Concert:  
 Saturday No Listing.  
 [NYT]

**Week of 25 May 1952:**

**05-26-52** Lois Hunt, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 1 June 1952:**

**06-02-52** Leonard Warren, baritone; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 8 June 1952:**

**06-09-52** Eleanor Steber, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-14-52** NBC Summer Symphony; Laszlo Halasz, conductor: WNBC,  
 Saturday 6:45-7:30 P.M.  
 • MOZART: Symphony no. 40, K. 550  
 • BORODIN: Serenade no. 5  
 • RIMSKY-KORSAKOV: *Capriccio espagnol*  
 [NYT]

**Week of 15 June 1952:**

**06-16-52** Brian Sullivan, tenor; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-21-52** NBC Summer Symphony; Laszlo Halasz, conductor; Eva  
 Saturday Likova, soprano: WNBC, 6:30-7:30 P.M.  
 • WEINBERGER: *Shvanda the Bagpiper*  
                             *Polka and Fugue*  
                             *Dance of the Beggars*  
 • WEILL: *Somehow I Never Could Believe* from *Street Scene*  
 • KODÁLY: *Háry János* Suite  
 [NYT]

**Week of 22 June 1952:**

**06-23-52** Rise Stevens, mezzo-soprano; Howard Barlow orchestra and  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-28-52** NBC Summer Symphony; Samuel Antek, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • FRESCOBALDI: *Toccata*  
 • HAYDN: Symphony no. 104  
 • MUSSORGSKY: *Night on Bald Mountain*  
 • IBERT: *Divertissement*  
 [NYT]

**Week of 29 June 1952:**

**06-30-52** Jerome Hines, bass; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**07-05-52** NBC Summer Symphony; Willfred Pelletier, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 2  
 • ELGAR: *Introduction and Allegro for Strings*  
 • ROSSINI: Overture to *Semiramide*  
 [NYT]

**Week of 6 July 1952:**

- 07-06-52** **Concert Orchestra**, Joseph Gallicchio, conductor; Alberto Salvi, harpist; Alter Preissino, flutist: WNBC, 2:30–3:00 P.M.  
 Monday
- HADLEY: Overture to *Herod*
  - MOZART: Concerto for Flute and Harp, K. 299
  - GRIFFES: *The White Peacock*
  - DEBUSSY: *Golliwog's Cakewalk*
  - J. STRAUSS: Waltzes from *Der Rosenkavalier*
- 07-07-52** **Dorothy Warenskjold**, soprano; Howard Barlow orchestra and chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 Monday
- 07-12-52** **NBC Summer Symphony**; Willfred Pelletier, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.
- GOUNOD: Overture to *Mireille*
  - MOZART: Symphony no. 34, K. 338
  - DEBUSSY: *Petite Suite*
  - ENESCO: *Romanian Rhapsody* no. 1
- [NYT]

**Week of 13 July 1952:**

- 07-14-52** **Thomas L. Thomas**, baritone; Howard Barlow orchestra and chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 Monday
- 07-19-52** **NBC Summer Symphony**; Willfred Pelletier, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.
- No program given.  
 [NYT]

**Week of 20 July 1952:**

- 07-20-52** **NBC Concert Orchestra**, Joseph Gallicchio, conductor; Dudley Powers, cellist: WNBC, 2:30–3:00 P.M.  
 Sunday
- RAMEAU-MOTTL: *Tabvotin* Ballet Suite
  - BERLIOZ: *Rákóczy* March from *La Damnation de Faust*
  - MENDELSSOHN: *Scherzo* in E Minor
  - HADLEY: Symphony no. 3
  - WEBER: Overture to *Abu Hassan*
- 07-21-52** **Mildred Miller**, mezzo-soprano; Howard Barlow orchestra and mixed chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 Monday
- 07-26-52** **NBC Summer Symphony**; Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30–7:30 P.M.
- THOMAS: Overture to *Mignon*
  - LIADOV: *Kikimora*
  - WAGNER: *Siegfried Idyll*
  - PONCHIELLI: *Dance of the Hours*
  - SIBELIUS: *Finlandia*
- [NYT and Key]

**Week of 27 July 1952:**

- 07-28-52** **Christopher Lynch**, tenor; Howard Barlow orchestra and mixed chorus: WNBC, 8:30–9:00 P.M. (*Voice of Firestone*)  
 Monday

**08-02-52** NBC Summer Symphony; Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • HÉROLD: Overture to *Zampa*  
 • CATALANI: Prelude to *La Wally*  
*Dance of the Water Nymphs* from *Lorelei*  
 • BIZET: *Carmen* Suite no. 1  
 • HUMPERDINCK: Prelude to *Hänsel und Gretel*  
 • WEBER: Overture to *Oberon*  
 [NYT and Key]

**Week of 3 August 1952:**

**08-04-52** Roberta Peters, soprano; Howard Barlow orchestra and mixed  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**08-09-52** NBC Summer Symphony; Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • J. STRAUSS: Overture to *Die Fledermaus*  
 • HAYDN: Symphony no. 88  
 • STRAVINSKY: *Firebird* Suite  
 [NYT]

**Week of 10 August 1952:**

**08-11-52** Robert Rounseville, tenor; Howard Barlow orchestra and mixed  
 Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**08-16-52** NBC Summer Symphony; Massimo Freccia, conductor; Luigi  
 Saturday Dallapiccola, pianist: WNBC, 6:30-7:30 P.M.  
 • BEETHOVEN: *Egmont* Overture  
 • MOZART: Symphony no. 35 ("Haffner"), K. 385  
 • DALLAPICCOLA: Piano Concerto  
 [NYT]

**Week of 17 August 1952:**

**08-18-52** Rise Stevens, mezzo-soprano; Howard Barlow orchestra and  
 Monday mixed chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**08-23-52** NBC Summer Symphony; Massimo Freccia, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: *Eine kleine Nachtmusik*, K. 525  
 • DVORÁK: Symphony no. 4  
 [NYT]

**Week of 24 August 1952:**

**08-25-52** Jerome Hines, bass; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**08-30-52** NBC Summer Symphony; Frank Miller, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • MASSENET: Overture to *Phèdre*  
 • BORODIN: Symphony no. 2  
 • STYX: *Spielerei*  
 • LISZT: *Les Préludes*  
 [NYT]

**Week of 31 August 1952:**

**09-01-52** Lois Hunt, soprano; Howard Barlow orchestra and chorus:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

- 09-06-52** NBC Summer Symphony; Walter Hendl, conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
• BACH: Orchestral Suite no. 3 in D Major  
• SCHUMANN: Symphony no. 2  
[NYT]

**Week of 7 September 1952:**

- 09-08-52** Eugene Conley, tenor; Howard Barlow orchestra and chorus:  
Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**09-13-52** NBC Summer Symphony; Walter Hendl, conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
• ROSSINI: Overture to *Il barbiere di Siviglia*  
• MENNIN: Symphony no. 5  
• DEBUSSY: *Prélude à "L'Après-midi d'un faune"*  
• SMETANA: *The Moldau*  
[NYT]

**Week of 14 September 1952:**

- 09-15-52** Nadine Connor, soprano; orchestra and chorus: WNBC, 8:30-  
Monday 9:00 P.M. (*Voice of Firestone*)  
**09-20-52** NBC Summer Symphony; Richard Korn, conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
• THOMAS: Overture to *Raymond*  
• SAINT-SAËNS: *Phaeton*  
• ARNE: Interlude and Finale from *Armiana*  
• TAYLOR: Ballet Music from *Casanova*  
• MENDELSSOHN: *A Midsummer Night's Dream* (Part)  
[NYT]

**Week of 21 September 1952:**

- 09-22-52** Thomas L. Thomas, baritone; Howard Barlow orchestra and  
Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**09-27-52** NBC Summer Symphony; Richard Korn, conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
• MOZART: Serenade in D Major  
• SIEGMEISTER: *Summer Night* (world première)  
• SVENDSEN: *Carnival in Paris*  
• J. STRAUSS: *Tales From Vienna Woods*  
[NYT]

**Week of 28 September 1952:**

- 09-29-52** Roberta Peters, soprano; Howard Barlow orchestra and chorus:  
Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**10-04-52** NBC Summer Symphony; Thomas Schippers, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• WEBER: Overture to *Der Freischütz*  
• RAVEL: *Ma mère L'oye*  
• HOLBY: *Noctambulation* (premiere)  
• BEETHOVEN: Symphony no. 1  
[NYT]

**Week of 5 October 1952:**

- 10-06-52** Ferruccio Tagliavini, tenor; Howard Barlow orchestra and  
Monday chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)

**10-11-52** **NBC Summer Symphony;** Milton Katims, guest conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • ROSSINI: Overture to *L'italiana in Algeri*  
 • SURINACH: Symphony no. 2  
 • GRIFFES: *The White Peacock*  
 • ELGAR: *Cockaigne* Overture  
 [NYT]

**Week of 12 October 1952:**

**10-13-52** **Rise Stevens**, mezzo-soprano; Howard Barlow orchestra:  
 Monday WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)  
**10-18-52** **NBC Summer Symphony;** Jonel Perlea, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • SAINT-SAËNS: Overture to *La Princesse jaune*  
 • HAYDN: Symphony no. 86  
 • LAZAR: Concerto Grosso  
 • THOMAS: Overture to *Mignon*  
 [NYT]

**Week of 19 October 1952:**

**10-20-52** **Cesare Siepi**, bass; Howard Barlow orchestra: WNBC, 8:30-  
 Monday 9:00 P.M. (*Voice of Firestone*)  
**10-25-52** **NBC Summer Symphony;** Jonel Perlea, conductor: WNBC,  
 Sunday 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 4  
 • MASSENET: *Introduction and Allegro for harp and orchestra*  
 • J. STRAUSS: *Artist's Life* Waltz  
 [NYT]

**Week of 26 October 1952:**

**10-27-52** **Eleanor Steber**, soprano; Howard Barlow orchestra: WNBC,  
 Monday 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-01-52** **NBC Symphony Orchestra;** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BRAHMS: Symphony no. 3  
 • R. STRAUSS: *Till Eulenspiegels lustige Streiche*  
 [NYT, NYPL and Key]

**Week of 2 November 1952:**

**11-03-52** **Jerome Hines**, bass; Howard Barlow orchestra: WNBC, 8:30-  
 Monday 9:00 P.M. (*Voice of Firestone*)  
**11-08-52** **NBC Symphony Orchestra;** Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BEETHOVEN: Symphony no. 8  
 • WAGNER: Overture and *Bacchanale* from *Tannhäuser*  
 • VERDI: Overture to *La forza del destino*  
 [NYT, NYPL and Key]

**Week of 9 November 1952:**

**11-10-52** **Gladys Swarthout**, mezzo-soprano; Howard Barlow orchestra  
 Monday and chorus: WNBC, 8:30-9:00 P.M. (*Voice of Firestone*)



**11-15-52** NBC Symphony Orchestra; Arturo Toscanini, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BACH: Passacaglia in C Minor (arr. Respighi)  
 • SAINT-SAËNS: Symphony no. 3  
 [NYT, NYPL and Key]

**Week of 16 November 1952:**

**11-16-52** NBC TV Opera: WNBT-TV, 3-3:45 P.M:  
 Sunday • BERNSTEIN: *Trouble in Tahiti* (première)  
 with Beverly Wolff, mezzo-soprano; David Atkinson, baritone  
**11-17-52** Lauritz Melchior, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**11-22-52** NBC Symphony Orchestra; Arturo Toscanini, conductor;  
 Saturday Barbara Gibson, soprano; Nan Merriman, mezzo-soprano; Robert  
 Shaw Chorale: WNBC, 6:30-7:30 P.M.  
 • GLUCK: Overture to *Iphigenia in Aulis* (not broadcast)  
*Chaconne* and Act II from *Orfeo ed Euridice*  
 [NYT and Key]

**Week of 23 November 1952:**

**11-24-52** Barbara Gibson, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of  
 Firestone*)  
**11-29-52** NBC Symphony Orchestra; Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • WEBER: Overture to *Euryanthe*  
 • CRESTON: *Two Choric Dances*  
 • MILLER: *Procession* (world première)  
 • SCHUMANN: Symphony no. 4  
 [NYT and Lewis]

**Week of 30 November 1952:**

**12-01-52** Thomas L. Thomas, baritone; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of  
 Firestone*)  
**12-06-52** NBC Symphony Orchestra; Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • VIVALDI: Concerto in A-flat Major for Two Violins  
 (with Remo Bolognini and Daniel Guilet)  
 • BRAHMS: Symphony no. 1  
 [NYT and Lewis]

**Week of 7 December 1952:**

**12-08-52** Nadine Connor, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**12-13-52** NBC Symphony Orchestra; Guido Cantelli, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 29, K. 201  
 • BARTÓK: *Music for Strings, Percussion, and Celesta*  
 [NYT and Lewis]

**Week of 14 December 1952:**

**12-15-52** Igor Gorin, baritone; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**NBC Orchestra; Meredith Willson, conductor; Robert Merrill, baritone; Marguerite Piazza, soprano, and Chorus: WNBC, 10–10:30 P.M.**

- WEILL: *September Song*
- *Papavori* (Italian Song)
- Orchestra and Chorus (Selected)
- LEONCAVALLO: Prologue to *I Pagliacci*
- KERN: *Smoke Gets in Your Eyes*
- RODGERS: *I Have Dreamed from The King and I*

**12–20–52 NBC Symphony Orchestra; Guido Cantelli, conductor:**  
**Saturday WNBC, 6:30–7:30 P.M.**

- HAYDN: Symphony no. 88
- STRAVINSKY: *Jeux des cartes*
- RAVEL: *Bolero*

[NYT and Lewis]

**Week of 21 December 1952:**

**12–22–52 Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:**  
**Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)**

**12–25–52 Amahl and the Night Visitors, NBC-TV, 6–7:00 P.M.**  
**Thursday**

**12–27–52 NBC Symphony Orchestra; Guido Cantelli, conductor:**  
**Saturday WNBC, 6:30–7:30 P.M.**

- BACH: Sinfonia from Part II of the Christmas Oratorio
  - CHERUBINI: Symphony in D Major
  - R. STRAUSS: *Tod und Verklärung*
- [NYT and Lewis]

**Week of 28 December 1952:**

**12–29–52 Ferruccio Tagliavini, tenor; Pia Tassinari, soprano; Howard Barlow Orchestra and Chorus: WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)**  
**Monday**

**01–03–53 NBC Symphony Orchestra; Guido Cantelli, conductor:**  
**Saturday WNBC, 6:30–7:30 P.M.**

- SCHUBERT: Symphony no. 8 (“Unfinished”)
  - BRITTEN: *Sinfonia da Requiem*
  - WAGNER: Overture to *Rienzi*
- [NYT, NYPL and Lewis]

**Week of 4 January 1953:**

**01–05–53 Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:**  
**Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)**

**01–10–53 NBC Symphony Orchestra; Arturo Toscanini, conductor:**  
**Saturday WNBC, 6:30–7:30 P.M.**

- BERLIOZ: *Le Carnaval romain* Overture
  - TCHAIKOVSKY: *Manfred* Symphony
- [NYT, NYPL and Key]

**Week of 11 January 1953:**

**01–12–53 Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:**  
**Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)**

**01-17-53** **NBC Symphony Orchestra; Arturo Toscanini, conductor;**  
 Saturday Mieczyslaw Horzowski, pianist: WNBC, 6:30-7:30 P.M.  
 • BEETHOVEN: *Egmont* Overture  
 • MARTUCCI: Piano Concerto no. 1  
 • ROSSINI: Overture to *Guillaume Tell*  
 [NYT, NYPL and Key]

**Week of 18 January 1953:**

**01-19-53** Bidu Sayao, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**01-24-53** **NBC Symphony Orchestra; Arturo Toscanini, conductor:**  
 Saturday WNBC, 6:30-7:30 P.M.  
 • HAYDN: Symphony no. 94 ("Surprise")  
 • MUSSORGSKY: *Pictures at an Exhibition* (arr. Ravel)  
 [NYT, NYPL and Key]

**Week of 25 January 1953:**

**01-26-53** George London, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**01-31-53** **NBC Symphony Orchestra; Arturo Toscanini, conductor:**  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUMANN: *Manfred* Overture  
 • ROSSINI: *Passo a sei* from *Guillaume Tell*  
 • DVORÁK: Symphony no. 9 ("New World")  
 [NYT, NYPL and Key]

**Week of 1 February 1953:**

**02-02-53** Mildrid Miller, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-07-53** **NBC Symphony Orchestra; Arturo Toscanini, conductor:**  
 Saturday WNBC, 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 9  
 • WAGNER: Prelude to Act I of *Die Meistersinger*  
 [NYT, NYPL and Key]

**Week of 8 February 1953:**

**02-09-53** Cesare Siepi, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-14-53** **NBC Symphony Orchestra; Arturo Toscanini, conductor:**  
 Saturday WNBC, 6:30-7:30 P.M.  
 • DEBUSSY: *Ibéria*  
                   *Prélude à "L'Après-midi d'un faune"*  
                   *La Mer*  
 [NYT, NYPL and Key]

**Week of 15 February 1953:**

**02-16-53** Dorothy Warenskjold, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**02-21-53** **NBC Symphony Orchestra; Guido Cantelli, conductor:**  
 Saturday WNBC, 6:30-7:30 P.M.  
 • ROSSINI: Overture to *Le siège de Corinthe*  
 • TCHAIKOVSKY: Symphony no. 6 ("Pathétique")  
 [NYT and Lewis]

**Week of 22 February 1953:**

- 02-23-53** Thomas L. Thomas, baritone; Howard Barlow Orchestra and  
Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 02-28-53** NBC Symphony Orchestra; Guido Cantelli, conductor; benefit  
Saturday for Italian flood victims: WNBC, 6:30-7:30 P.M.  
• HAYDN: Symphony no. 93  
• HINDEMITH: *Mathis der Maler*  
[NYT, NYPL and Lewis]

**Week of 1 March 1953:**

- 03-02-53** Ferruccio Tagliavini, tenor; Howard Barlow Orchestra and  
Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 03-07-53** NBC Symphony Orchestra; Arturo Toscanini, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• WAGNER: Prelude to Act III of *Lohengrin*  
*Siegfried Idyll*  
*Siegfried's Death and Funeral March* from  
*Götterdämmerung*  
Prelude and *Liebestod* from *Tristan und Isolde*  
*Ride of the Valkyries* from *Die Walküre*  
[NYT, NYPL and Key]

**Week of 8 March 1953:**

- 03-09-53** Hilde Guedon, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 03-14-53** NBC Symphony Orchestra; Arturo Toscanini, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• SCHUBERT: Symphony no. 5  
• SMETANA: *The Moldau*  
• RESPIGHI: *Pini di Roma*  
[NYT, NYPL and Key]

**Week of 15 March 1953:**

- 03-16-53** James Melton, tenor; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 03-21-53** NBC Symphony Orchestra; Arturo Toscanini, conductor:  
Saturday WNBC, 6:30-7:30 P.M.  
• CHERUBINI: Overture to *Anacréon*  
• MOZART: Symphony no. 40, K. 550  
• TCHAIKOVSKY: *Romeo and Juliet* Fantasy-Overture  
[NYT, NYPL and Key]

**Week of 22 March 1953:**

- 03-23-53** Nadine Connor, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 03-28-53** NBC Symphony Orchestra; Arturo Toscanini, conductor; Lois  
Saturday Marshall and Nan Merriman, sopranos; Eugene Conley, tenor;  
Jerome Hines, bass, and Robert Shaw, chorus: WNBC, 6:30-7:30  
P.M.  
• BEETHOVEN: *Missa solennis*  
[NYT, NYPL and Key]

**Week of 29 March 1953:**

**03-30-53** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-04-53** NBC Symphony Orchestra; Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • RAVEL: *Le Tombeau de Couperin*  
 • JOSEPH WAGNER: *Northern Saga* (American première)  
 • SCHUMANN: Symphony no. 1  
 [NYT]

**Week of 5 April 1953:**

**04-06-53** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-11-53** NBC Symphony Orchestra; Milton Katims, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • BLOCH: Concerto Grosso  
 • BARBER: First Essay for Orchestra  
 • COPLAND: *Appalachian Spring*  
 • CHADWICK: *Jubilee* (movt. I of *Symphonic Sketches*)  
 [NYT and NYPL]

**Week of 12 April 1953:**

**04-13-53** Rise Stevens, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-18-53** NBC Symphony Orchestra; Milton Katims, conductor; Leo  
 Saturday Smit, pianist: WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 41 ("Jupiter"), K. 551  
 • HALESS: Piano Concerto  
 [NYT]

**Week of 19 April 1953:**

**04-20-53** Mimi Benzell, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**04-25-53** NBC Spring Symphony; Milton Katims, conductor: Daniel  
 Saturday Guilet, violin: WNBC, 6:30-7:30 P.M.  
 • VIVALDI: Concerto in G Minor  
 • TCHAIKOVSKY: Symphony no. 4  
 [NYT]

**Week of 26 April 1953:**

**04-27-53** George London, bass; Dorothy Warenskjold, soprano; Howard  
 Monday Barlow Orchestra and Chorus: WNBC, and WNBT-TV, 8:30-9:00  
 P.M. (*Voice of Firestone*)  
**05-02-53** NBC Spring Symphony; Milton Katims, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • C. P. E. BACH: Concerto in D Major (arr. Steinberg)  
 • SCHUBERT: Symphony no. 2  
 • ROSSINI: Overture to *Semiramide*  
 [NYT]

**Week of 3 May 1953:**

**05-04-53** Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**05-09-53** NBC Summer Symphony; Frank Brief, conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
 • BEETHOVEN: *Egmont* Overture  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • TCHAIKOVSKY: *Waltz* from *Serenade for Strings*  
 • ENESCO: *Romanian Rhapsody* no. 1  
 [NYT]

**Week of 10 May 1953:**

**05-11-53** Roberta Peters, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**05-16-53** NBC Summer Symphony; Frank Brief, conductor: WNBC,  
Saturday 6:30-7:30 P.M.

- GRÉTRY-MOTTL: Ballet suite from *Céphale et Procris*
  - SIBELIUS: Symphony no. 7
  - W. BARLOW: *Winter's Passed*
  - RIMSKY-KORSAKOV: *Capriccio espagnol*
- [NYT and NYPL]

**Week of 17 May 1953:**

**05-18-53** Brian Sullivan, tenor; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**05-23-53** NBC Summer Symphony; WNBC, 6:30-7:30 P.M.  
Saturday *Replaced by Toscanini-NBCSO Recordings*  
 [NYT]

**Week of 24 May 1953:**

**05-25-53** Eleanor Steber, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**05-30-53** NBC Summer Symphony; WNBC, 6:30-7:30 P.M.  
Saturday *Replaced by Toscanini-NBCSO Recordings*  
 [NYT]

**Week of 31 May 1953:**

**06-01-53** Robert Rounseville, tenor; Howard Barlow Orchestra and  
Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**06-06-53** NBC Summer Symphony; Walter Hendl, Guest Conductor:  
Saturday WNBC, 6:30-7:30 P.M.

- BEETHOVEN: Symphony no. 2
- MUSSORGSKY: *A Night on Bald Mountain*
- WAGNER: Excerpts from *Die Meistersinger*  
     Prelude to Act III  
     Dance of the Apprentices  
     Procession of the Meistersingers

[NYT]

**Week of 7 June 1953:**

**06-08-53** Mildred Miller, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**06-13-53** **NBC Summer Symphony;** Walter Hendl, Guest Conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • GOUNOD: Ballet Music from *Faust*  
 • LISZT: *Mephisto Waltz*  
 • SIBELIUS: Symphony no. 5  
 [NYT]

**Week of 14 June 1953:**

**06-15-53** **Rise Stevens**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-20-53** **NBC Summer Symphony;** Don Gillis, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • GILLIS: *Atlanta Suite*:  
     *Our Fair City*  
     *Plantation Song*  
     *Piedmont Park*  
     *Peachtree Promenade*  
     Rhapsody for Harp and Orchestra  
     Ballet: *Shinding*  
 [NYT and NYPL]

**Week of 21 June 1953:**

**06-22-53** **Mimi Benzell**, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**06-27-53** **NBC Summer Symphony;** Walter Ducloux, conductor: WNBC,  
 Saturday 6:30-7:30 P.M.  
 • MENDELSSOHN: Excerpts from *A Midsummer Night's Dream*  
     Overture; Scherzo; Intermezzo; Wedding March  
 • HOVHANESS: Concerto no. 4  
 • DE GRIGNON: *Andalousie*  
 [NYT]

**Week of 28 June 1953:**

**06-29-53** **Eugene Conley**, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
**07-04-53** **NBC Summer Symphony:**  
 Saturday No Listing.  
 [NYT]

**Week of 5 July 1953:**

**07-05-53** **NBC Summer Symphony** Skitch Henderson, conducting:  
 Sunday WNBC, 5-6:00 P.M.  
 • RIMSKY-KORSAKOV: Introduction and *Wedding March* from *Le Coq d'Or*  
 • DEBUSSY: *Children's Corner*  
 • GRIFFES: *The White Peacock*  
 • GERSHWIN-BENNETT: *Porgy and Bess Symphonic Picture*  
 • JACQUES PRESS: *Wedding Dance*  
**07-06-53** **Barbara Gibson**, soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, 8:30-9:00 P.M.  
 [NYT]

**Week of 12 July 1953:**

- 07-13-53** NBC Summer Symphony Richard Korn, conducting: WNBC,  
Sunday 5-6:00 P.M.  
 • HAYDN: Symphony no. 104 in D Major  
 • HUMPERDINCK: Dream Pantomime from *Hänsel und Gretel*  
 • DELIUS: *La Calinda* from *Koanga*  
 • STRINGFIELD: *Legend of John Henry*
- 07-13-53** James Melton, tenor; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 19 July 1953:**

- 07-19-53** NBC Summer Symphony Paul Strauss, conducting: WNBC,  
Sunday 5-6:00 P.M.  
 • BERLIOZ: Overture to *Le Corsaire*  
 • PROKOFIEV: "Classical" Symphony  
 • COPLAND: Dances from *Rodeo*  
 • TCHAIKOVSKY: Suite no. 3: *Finale*
- 07-20-53** Wilma Spence, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 26 July 1953:**

- 07-26-53** NBC Summer Symphony Paul Strauss, conducting: WNBC,  
Sunday 5-6:00 P.M.  
 • GOULD: *American Salute*  
 • SHOSTAKOVICH: Symphony no. 1  
 • CHOPIN: *Chopiniana*
- 07-27-53** Jerome Hines, bass; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 2 August 1953:**

- 08-02-53** NBC Summer Symphony Robert Lawrence, conducting:  
Sunday WNBC, 5-6:00 P.M.  
 • BERLIOZ: Overture to *Béatrice et Bénédict*  
 • MOZART: Symphony no. 39, K. 543  
 • RAVEL: *Ma mère l'oye* Suite  
 • OFFENBACH: Overture to *La belle Hélène*
- 08-03-53** Thomas L. Thomas, baritone; Howard Barlow Orchestra and  
Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 9 August 1953:**

- 08-09-53** NBC Summer Symphony Frank Miller, conductor; Carleton  
Sunday Cooley, viola: WNBC, 5-6:00 P.M.  
 • WAGNER: Overture to *Der fliegende Holländer*  
 • FRANK MILLER: *Borodin Fantasy for Viola and Orchestra*  
 • MENDELSSOHN: Symphony no. 3 ("Scottish")
- 08-10-53** Nadine Connor, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]



**Week of 16 August 1953:**

- 08-16-53** NBC Summer Symphony Wilfrid Pelletier, conductor:  
 Sunday WNBC, 5-6:00 P.M.  
 • BEETHOVEN: Symphony no. 8  
 • BERLIOZ: *Symphonie fantastique*, movts. III, IV and V  
 • IBERT: *Escales*
- 08-17-53** Mildred Miller, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 23 August 1953:**

- 08-23-53** NBC Summer Symphony Wilfrid Pelletier, conductor:  
 Sunday WNBC, 5-6:00 P.M.  
 • SINGAGLIA: *Le Baruffe Chiozzotte*  
 • CLEREMONT PEPIN: *Guernica* (world première)  
 • ROUSSEL: *Le festin de l'araignée*  
 • IBERT: *Divertissement*
- 08-24-53** Mildred Miller, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 30 August 1953:**

- 08-30-53** Toscanini Record Premieres: WNBC, 5-6:00 P.M.  
 Sunday
- 08-31-53** Lois Hunt, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 6 September 1953:**

- 09-06-53** NBC Summer Symphony; Izler Solomon, conductor: WNBC,  
 Sunday 5-6:00 P.M.  
 • MOZART: *Les Petits Riens*  
 • DVOŘÁK: Symphony no. 9 ("New World")
- 09-07-53** Robert Rounseville, tenor; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 13 September 1953:**

- 09-13-53** NBC Summer Symphony; Izler Solomon, conductor: WNBC,  
 Sunday 5-6:00 P.M.  
 • HANDEL: *Water Music* Suite (arr. Harty)  
 • BANTOCK: *Pierrot of the Minute*  
 • SIBELIUS: *Pohjola's Daughter*  
 • BORODIN: *Polovtsian Dances* from *Prince Igor*
- 09-14-53** Roberta Peters, soprano; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 20 September 1953:**

- 09-20-53** NBC Summer Symphony; Samuel Antek, conductor: WNBC,  
 Sunday 5-6:00 P.M.  
 • BERLIOZ: *Le Carnaval romain* Overture  
 • SCHUMANN: Symphony no. 4  
 • STRAVINSKY: *Firebird* Suite
- 09-21-53** Eugene Conley, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 09-26-53** Saturday NBC Summer Symphony; Massimo Freccia,  
 Saturday conductor; WNBC, 6:30-7:30 P.M.  
 • WEBER: Overture to *Oberon*  
 • BEETHOVEN: Symphony no. 1  
 • GOULD: *Spirituals*  
 [NYT]

**Week of 27 September 1953:**

- 09-28-53** Mildred Miller, mezzo-soprano; Jerome Hines, bass; Howard  
 Monday Barlow Orchestra and Chorus: WNBC, and WNBT-TV, 8:30-9:00  
 P.M. (*Voice of Firestone*)
- 10-03-53** NBC Summer Symphony; Massimo Freccia, conductor;  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Symphony no. 35 ("Haffner"), K. 385  
 • BARBER: Adagio for Strings  
 • DE FALLA: *El amor brujo*  
 [NYT and NYPL]

**Week of 4 October 1953:**

- 10-04-53** Rise Stevens, mezzo-soprano; Howard Barlow Orchestra and  
 Monday Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of  
 Firestone*)
- 10-10-53** NBC Summer Symphony; Peter Herman Adler, conductor; Ann  
 Saturday Ayers, soprano: WNBC, 6:30-7:30 P.M.  
 • MOZART: Serenade no. 9, D Major  
 • BEETHOVEN: Incidental Music to *Egmont*  
 [NYT and NYPL]

**Week of 11 October 1953:**

- 10-11-53** Jussi Bjoerling, tenor; Howard Barlow Orchestra and Chorus:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 10-17-53** NBC Summer Symphony; Peter Herman Adler, conductor:  
 Saturday WNBC, 6:30-7:30 P.M.  
 • MOZART: Serenade in B-flat Major, K. 361  
 • KRENNIKOV: Symphony no. 1  
 [NYT]

**Week of 18 October 1953:**

- 10-18-53** Cesare Siepi, bass; Howard Barlow Orchestra and Chorus:  
 Sunday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**10-24-53** NBC Summer Symphony; Jonel Perlea conductor: WNBC,  
Saturday 6:30-7:30 P.M.  
 • HAYDN: Symphony no. 103  
 • BRAHMS: *Hungarian Dances* 5 and 6  
 • BUSONI: *Tanzwalzer*  
 • OFFENBACH: Overture to *Orfée aux enfers*  
 [NYT]

**Week of 25 October 1953:**

**10-25-53** Nadine Connor, soprano; Robert Rounseville, tenor; Howard  
Monday Barlow Orchestra: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**10-31-53** NBC Summer Symphony; Jonel Perlea conductor; Naomi Farr,  
Saturday soprano: WNBC, 6:30-7:30 P.M.  
 • SCHUBERT: Symphony no. 6  
 • VERDI: *Ah! forsè lui* and *Sempre libera* from *La traviata*  
 • SAINT-SAËNS: *Phaeton*  
 • GLINKA: *Caprice brillante*  
 [NYT]

**Week of 1 November 1953:**

**11-02-53** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)

**11-06-53** NBC Summer Symphony:  
Saturday No Listing.  
 [NYT]

**Week of 8 November 1953:**

**11-08-53** NBC Symphony; Pierre Monteux, conductor: WNBC, 6:30-7:30  
Sunday P.M.  
 • BEETHOVEN: *Leonore* Overture no. 3  
 • BRAHMS: Symphony no. 3

**11-09-53** Patrice Munsel, soprano; Howard Barlow Orchestra: WNBC,  
Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 15 November 1953:**

**11-15-53** NBC Symphony; Pierre Monteux, conductor: WNBC, 6:30-7:30  
Sunday P.M.  
 • BEETHOVEN: *Creatures of Prometheus*  
 Symphony no. 7

**11-16-53** Thomas L. Thomas, baritone; Howard Barlow Orchestra:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 22 November 1953:**

**11-22-53** NBC Symphony; Arturo Toscanini, conductor; with Frank Miller  
Sunday and Carleton Cooley: WNBC, 6:30-7:30 P.M.  
 • BRAHMS: *Tragic* Overture  
 • R. STRAUSS: *Don Quixote*

**11-23-53** Dorothy Warenskjold, soprano; Howard Barlow Orchestra:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT]

**Week of 29 November 1953:**

- 11-29-53** NBC Symphony; Arturo Toscanini, conductor; Carleton Cooley,  
 Sunday viola: WNBC, 6:30-7:30 P.M.  
 • WAGNER: Prelude to Act III of *Tannhäuser*  
 • BERLIOZ: *Harold en Italie*
- 11-30-53** Silver Anniversary Concert (Voice of Firestone): Eleanor  
 Monday Steber and Rise Stevens, sopranos; Jerome Hines, bass; Robert  
 Rounseville and Brian Sullivan, tenors; Howard Barlow Orchestra  
 and Chorus: WNBC, and WNBT-TV, 8:30-9:00 P.M.  
 [NYT, NYPL and Key]

**Week of 6 December 1953:**

- 12-06-53** NBC Symphony conducted by Toscanini: WNBC, 6:30-7:30  
 Sunday P.M.  
 • BEETHOVEN: *Coriolan Overture*  
 Symphony no. 3 ("Eroica")  
 [Key]

**Week of 13 December 1953:**

- 12-13-53** NBC Symphony; Arturo Toscanini, conductor: WNBC, 6:30-  
 Sunday 7:30 P.M.  
 • MUSSORGSKY: Prelude to *Khovantchina*  
 • FRANCK: *Les Éolides*  
 • WEBER-BERLIOZ: *Invitation to the Dance*  
 • MENDELSSOHN: Symphony no. 5 ("Reformation")
- 12-14-53** Cesare Siepi, bass; Howard Barlow Orchestra: WNBC, and  
 Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT, NYPL and Key]

**Week of 20 December 1953:**

- 12-20-53** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • BARBER: Overture to *The School for Scandal*  
 • BETTINELLI: *Due invenzioni*  
 • DEBUSSY: *Le martyre de Saint-Sébastien*  
 • RAVEL: *Daphnis et Chloé*, Suite 2
- 12-21-53** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
 Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

**Week of 27 December 1953:**

- 12-27-53** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • HANDEL: *Largo* from *Xerxes* (arr. Molinari)  
 • SCHUBERT: Symphony no. 9
- 12-28-53** Nadine Connor, soprano; George London, bass-baritone;  
 Monday Howard Barlow Orchestra: WNBC, and WNBT-TV, 8:30-9:00  
 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

Week of 3 January 1954:

- 01-03-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30 P.M.  
 Sunday  
 • FRESCOBALDI: Three Pieces (arr. Ghedini)  
 • FRANCK: Symphony in D Minor
- 01-04-54** Eugene Conley, tenor; Howard Barlow Orchestra: WNBC, and  
 Monday WNBC-TV, 8:30-9:00 P.M. (*Voice of Firestone*)
- 01-06-54** NBC Symphony conducted by Milton Katims; benefit for the  
 Wednesday American Fund for Israel Institutions; with soloists Gregor  
 Piatigorsky, ballerina Alicia Markova, and Nathan Milstein (*not  
 broadcast*)  
 • Program not given.  
 [NYT and Lewis]

Week of 10 January 1954:

- 01-10-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30 P.M.  
 Sunday  
 • BEETHOVEN: Symphony no. 1  
 • CASELLA: *Paganiniana*  
 • DE FALLA: *El sombrero de tres picos* Suite
- 01-11-54** Patrice Munsel, soprano; Howard Barlow Orchestra: WNBC,  
 Monday and WNBC-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

Week of 17 January 1954:

- 01-17-54** NBC Symphony; Arturo Toscanini, conducting, with the Robert  
 Sunday Shaw Chorale: WNBC, 6:30-7:30 P.M.  
 • VERDI: *Un ballo in maschera*, Act I
- |                 |                   |
|-----------------|-------------------|
| <u>Cast:</u>    |                   |
| Riccardo        | Jan Peerce        |
| Renato          | Robert Merrill    |
| Amelia          | Herva Nelli       |
| Ulrica          | Claramae Turner   |
| Tomasso         | Norman Scott      |
| Samuele         | Nicola Moscona    |
| Oscar, the page | Viginia Haskins   |
| Silvano         | George Cehanovsky |
| A Judge         | John Carmen Rossi |
- 01-18-54** Lois Hunt, soprano; Howard Barlow Orchestra: WNBC, and  
 Monday WNBC-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Key]

Week of 24 January 1954:

- 01-24-54** NBC Symphony; Arturo Toscanini, conducting, with the Robert  
 Sunday Shaw Chorale: WNBC, 6:30-7:30 P.M.  
 • VERDI: *Un ballo in maschera*, Act II  
 (cast as above)
- 01-25-54** Brian Sullivan, tenor; Howard Barlow Orchestra: WNBC, and  
 Monday WNBC-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 31 January 1954:**

- 01-31-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • HAYDN: Symphony no. 88  
 • HINDEMITH: *Concert Music for Strings and Brass*  
 • WAGNER: Overture to *Rienzi*
- 02-01-54** Roberta Peters, soprano; Howard Barlow Orchestra: WNBC,  
 Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

**Week of 7 February 1954:**

- 02-07-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • A. GABRIELI: *Aria della battaglia* (arr. Ghedini)  
 • MOZART: Divertimento no. 15, K. 287  
 • RAVEL: *La Valse*
- 02-08-54** Jerome Hines, bass; Howard Barlow Orchestra: WNBC, and  
 Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

**Week of 14 February 1954:**

- 02-14-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • ROSSINI: Overture to *La Cenerentola*  
 • TCHAIKOVSKY: Symphony no. 4
- 02-15-54** Patrice Munsel, soprano; Howard Barlow Orchestra: WNBC,  
 Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

**Week of 21 February 1954:**

- 02-21-54** NBC Symphony; Guido Cantelli, conductor: WNBC, 6:30-7:30  
 Sunday P.M.  
 • STRAVINSKY: *Chant du rossignol*  
 • BEETHOVEN: Symphony no. 5
- 02-22-54** Dorothy Warenskjold, soprano; Cesare Siepi, bass; Howard  
 Monday Barlow Orchestra: WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Lewis]

**Week of 28 February 1954:**

- 02-28-54** NBC Symphony; Arturo Toscanini, conductor: WNBC, 6:30-  
 Sunday 7:30 P.M.  
 • MENDELSSOHN: Symphony no. 4 ("Italian")  
 • R. STRAUSS: *Don Juan*  
 • WEBER: Overture to *Oberon*
- 03-01-54** Thomas L. Thomas, baritone; Howard Barlow Orchestra:  
 Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
 [NYT and Key]

**Week of 7 March 1954:**

- 03-07-54** NBC Symphony; Arturo Toscanini, conductor: WNBC, 6:30-  
 Sunday 7:30 P.M.  
 • BEETHOVEN: *Leonore* Overture no. 2  
 Symphony no. 6 ("Pastoral")

**03-08-54** Ferruccio Tagliavini, tenor; Howard Barlow Orchestra: WNBC, Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*) [NYT, NYPL and Key]

**Week of 14 March 1954:**

**03-14-54** NBC Symphony; Arturo Toscanini, conductor; Nicola Moscona, Sunday bass; Robert Shaw Chorale and Columbus Boychoir: WNBC, 6:30-7:30 P.M.

- VIVALDI: Concerto Grosso in D Minor
- VERDI: Te Deum
- BOITO: Prologue to *Mefistofele*

**03-15-54** Eugene Conley, tenor; Howard Barlow Orchestra: WNBC, and Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*) [NYT, NYPL and Key]

**Week of 21 March 1954:**

**03-21-54** NBC Symphony: conducted by Toscanini: WNBC, 6:30-7:30 Sunday P.M.

- ROSSINI: Overture to *Il barbiere di Siviglia*
  - TCHAIKOVSKY: Symphony no. 6 ("Pathétique")
- [Key]

**Week of 28 March 1954:**

**03-28-54** NBC Symphony; Charles Munch, conductor: WNBC, 6:30-7:30 Sunday P.M.

- DEBUSSY: *Ibéria*
- RAVEL: *Le Tombeau de Couperin*
- ROUSSEL: *Bacchus et Ariane*; Second Suite

**03-29-54** Mildred Miller, mezzo-soprano; Howard Barlow Orchestra: Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*) [NYT]

**Week of 4 April 1954:**

**04-04-54** NBC Symphony; Arturo Toscanini, conductor: WNBC, 6:30-7:30 Sunday P.M.

- WAGNER: Prelude to Act I of *Lohengrin*  
*Waldweben* from *Siegfried*  
*Siegfried's Rhine Journey* from  
*Götterdämmerung*  
Overture and *Bacchanale* from *Tannhäuser*  
Prelude to Act I of *Die Meistersinger*

**04-05-54** Brian Sullivan, tenor; Howard Barlow Orchestra: WNBC, and Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*) [NYT and Key]

**Week of 11 April 1954:**

**04-11-54** NBC Symphony; Milton Katims, conductor: WNBC, 6:30-7:30 Sunday P.M.

- MOZART: *Eine kleine Nachtmusik*
- MENDELSSOHN: *Nocturne* from *A Midsummer Night's Dream*
- TURINA: *La Procesion del Rocío*
- SCHUMANN: Symphony no. 4

**04-12-54** Eleanor Steber, soprano; Howard Barlow Orchestra: WNBC,  
Monday and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 18 April 1954:**

**04-18-54** NBC Symphony; Milton Katims, conductor: WNBC, 6:30-7:30  
Sunday P.M.

- BEETHOVEN: Symphony no. 8
- ARENSKY: *Variations on a Theme of Tchaikovsky*
- BENJAMIN LEES: *Profile* (world première)
- DVORÁK: *Carnival Overture*

**04-19-54** Jerome Hines, bass; Howard Barlow Orchestra: WNBC, and  
Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 25 April 1954:**

**04-25-54** NBC String Symphony; Milton Katims, conductor; presentation  
Sunday of New York Music Critics Circle Award; Acceptance by Suzanne  
Bloch for her father: WNBC, 6:30-7:30 P.M.

- BLOCH: Concerto Grosso no. 1  
Concerto Grosso no. 2  
*Evocation*

**04-26-54** Mimi Benzell, soprano; Howard Barlow Orchestra: WNBC, and  
Monday WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 2 May 1954:**

**05-02-54** NBC String Symphony; Erich Leinsdorf, conductor: WNBC,  
Sunday 6:30-7:30 P.M.

- WEBER: Overture to *Oberon*
- MOZART: Symphony no. 41, K. 551
- RAVEL: *Pavane pour une infante défunte*
- BIZET: *Pastorale* and *Farandole* from *L'Arlésienne* Suite no. 2

**05-03-54** Dorothy Warenskjold, soprano; Robert Rounseville, tenor;  
Monday Howard Barlow Orchestra: WNBC, and WNBT-TV, 8:30-9:00  
P.M. (*Voice of Firestone*)  
[NYT]

**Week of 9 May 1954:**

**05-09-54** NBC Spring Symphony; Erich Leinsdorf, conductor: WNBC,  
Sunday 6:30-7:30 P.M.

- BEETHOVEN: Symphony no. 2
- WAGNER: *Siegfried Idyll*
- WEBER-BERLIOZ: *Invitation to the Dance*

**05-10-54** Rise Stevens, mezzo-soprano; Howard Barlow Orchestra:  
Monday WNBC, and WNBT-TV, 8:30-9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 16 May 1954:**

**05-16-54** NBC Spring Symphony; Jean Morel, conductor: WNBC, 6:30-  
Sunday 7:30 P.M.

- BERLIOZ: Overture to *Béatrice et Bénédict*
- LISZT: *Gretchen* movement from *A Faust* Symphony
- BIZET: Symphony in C Major



**05-17-54** **Patrice Munsel**, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 23 May 1954:**

**05-23-54** **NBC Spring Symphony**; Jean Morel, conductor: WNBC, 6:30–  
Sunday 7:30 P.M.

- MUSSORGSKY: Introduction to *Khovantchina*
- SCHUBERT: Symphony no. 8 (“Unfinished”)
- CHABRIER: *Suite pastorale*
- LALO: *Rhapsodie norvegienne*

**05-24-54** **Cesare Siepi**, bass; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)  
[NYT]

**Week of 30 May 1954:**

**05-30-54** **NBC Spring Symphony**:  
Sunday No Listing; replaced by the Eastman School of Music Little  
Symphony.

**05-31-54** **Roberta Peters**, soprano; Howard Barlow Orchestra and Chorus:  
Monday WNBC, and WNBT-TV, 8:30–9:00 P.M. (*Voice of Firestone*)  
[NYT]

## BIBLIOGRAPHY

- Archives: Toscanini collection at the New York Public Library, Music Division  
NBC Archives at Wisconsin State Historical Society.
- American Business Consultants, Inc. *Red Channels: the Report of Communist Influence in Radio and Television*. New York: Counterattack, 1950.
- Antek, Samuel. *This was Toscanini*. With photos by Robert Hupka. New York: Vanguard Press, 1963.
- Archer, Gleason L. *Big Business and Radio*. New York: The American Historical Company, 1939.
- . *History of Radio to 1926*. New York: The American Historical Company, 1938.
- Arturo Toscanini; *a Complete Discography*. New York: Radio Corporation of America, RCA Victor Record Division, 1966.
- Barnouw, Erik. *A History of Broadcasting in the United States*. New York: Oxford University Press, 1966–70.
- . *The Sponsor: Notes on a Modern Potentate*. New York: 1978.
- Barzun, Jacques. *Music in American Life*. Garden City, New York: Doubleday, 1956.
- Belfrage, Cedric. *The American Inquisition, 1945–1960*. Indianapolis: Bobbs-Merrill, 1973.
- Benjamin, Louise M. "Birth of a Network's Conscience: The NBC Advisory Council, 1927." *Journalism Quarterly* 66 (1989), 587–90.
- Bergreen, Laurence. *Look Now, Pay Later: The Rise of Network Broadcasting*. Garden City, New York: Doubleday, 1980.
- Bilby, Kenneth. *The General: David Sarnoff and the Rise of the Communications Industry*. New York: Harper & Row, 1986.
- Biocca, Frank A. "The Pursuit of Sound: Radio, Perception, and Utopia in Early Twentieth Century." *Media Culture & Society* 10 (1988), 61–79.
- Burford, Ray. "Toscanini—A Select Discography." In *Arturo Toscanini*, Denis Matthews. New York: Hippocrene Books, 1982.
- Cairns, David. "Toscanini, Arturo." *New Grove Dictionary of Music and Musicians*, vol. 19, ed. Stanley Sadie, London, 1981, pp. 85–88.
- Caute, David. *The Great Fear: The Anti-Communist Purge under Truman and Eisenhower*. New York: Simon & Schuster, 1978.

- Chapin, Schuyler. *Musical Chairs; A Life in the Arts*. New York: Putnam, 1977.
- Chasins, Abram. *Leopold Stokowski, a Profile*. New York: Hawthorn Books, 1979.
- Chotzinoff, Samuel (1889-1964). *On Tour with Toscanini and RCA Victor*. New York: National Broadcasting Company, n. d. (c. 1950).
- . *Toscanini: an intimate portrait*. First edition. New York: Knopf, 1956.
- Codel, Martin, ed. *Radio and Its Future*. New York: Arno Press, 1971.
- Cook, David A. "The Birth of the Network: How Westinghouse, GE, AT&T, and RCA Invented the Concept of Advertiser-Supported Broadcasting." *Quarterly Review of Film Studies*, Summer 1983, 3–7.
- Czitrom, Daniel J. *Media and the American Mind: From Morse to McLuhan*. Chapel Hill: University of North Carolina Press, 1982.
- Daniel, Oliver. *Stokowski: A Counterpoint of View*. New York: Dodd, Mead & Co., 1982.
- De Veaux, Scott. "Bebop and the Recording Industry: The 1942 AFM Recording Ban Reconsidered." *Journal of the American Musicological Society* 41 (1988), 126–65.
- Dreher, Carl. *Sarnoff: An American Success*. New York: Quadrangle/New York Times Book Co., 1977.
- Ewen, David. *The Story of Arturo Toscanini*. New York: Holt, 1969.
- Federal Communications Commission. *Public Service Responsibility of Broadcast Licensees*. New York: 1974.
- . "Report on Chain Broadcasting." Rpt. in *Special Reports on American Broadcasting, 1932–1947*, ed. Christopher H. Sterling, May 1941.
- Freeman, John W. and Toscanini, Walfredo. *Toscanini*. New York: Treves Pub. Co., 1987.
- Fried, Richard M. *Nightmare in Red: The McCarthy Era in Perspective*. New York: Oxford University Press, 1990.
- Gelatt, Roland. *The Fabulous Phonograph, 1877–1977*. Second rev. edn. New York: Macmillan, 1977.
- Gilman, Lawrence. *Toscanini and Great Music*. New York: Toronto. Farrar & Rinehart, 1938.
- Haggin, Bernard H. *Arturo Toscanini: Contemporary Recollections of the Maestro*. Ed. Thomas Hathaway. New York: Da Capo Press, 1989. Contains *The Toscanini Musicians Knew* and *Conversations with Toscanini*.

- Hilmes, Michele. *Hollywood and Broadcasting: From Radio to Cable*. Urbana, Illinois: University of Illinois Press, 1990.
- Horowitz, Joseph. *Understanding Toscanini: How He Became an American Culture-God and Helped Create a New Audience for Old Music*. New York: Knopf, 1987.
- . "The American Symphony Orchestra in Crisis: A Blueprint for Change." *Classical Pulse!* 1 (December 1993), pp. 23–26.
- Hughes, Patrick Cairns. *The Toscanini Legacy: a Critical Study of Arturo Toscanini's Performances of Beethoven, Verdi and Other Composers*. London: Putnam, 1959. Second edn. 1969.
- Johnson, Edward, ed. *Stokowski: Essays in Analysis of his Art*. London: Triad Press, 1973.
- Kenyon, Nicholas. *The BBC Symphony Orchestra: The First Fifty Years 1930–1980*. London: British Broadcasting Company, 1981.
- Key, Clyde J. "The NBC Symphony Orchestra Under Toscanini." *The Maestro*, November 1970, pp. 15–55.
- Key, Susan. *Sweet Melody Over Silent Wave: Depression-Era Radio and the American Composer*. Ph. D. dissertation, University of Maryland, forthcoming.
- Kinscella, Hazel Gertrude. *Music on the Air*. New York: Viking Press, 1934.
- Kolodin, Irving. *The Musical Life*. New York: Knopf, 1958.
- Lazarsfeld, Paul F., and Patricia L. Kendall. *Radio Listening in America: The People Look at Radio—Again*. New York: Prentice Hall, 1948.
- Lebrecht, Norman. *The Maestro Myth*. London: Simon & Schuster, 1991.
- Leinsdorf, Erich. *Cadenza: A Musical Life*. Boston: Houghton Mifflin, 1976.
- Levine, Lawrence. *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, Mass.: Harvard University Press, 1988.
- Lewis, Lawrence. *Guido Cantelli: Portrait of a Maestro*. San Diego: A.S. Barnes, 1981.
- Lewis, Thomas. *Empire of the Air*. New York: Edward Burlingame Books, 1991.
- Lichty, Lawrence W. and Malachi C. Topping. *American Broadcasting: A Source Book on the History of Radio and Television*. New York: Hastings House, 1975.
- Lyons, Eugene. *David Sarnoff*. New York: Harper & Row, 1966.
- Marchand, Roland. *Advertising the American Dream: Making Way for Modernity, 1920–1940*. Berkeley and Los Angeles: University of California Press, 1985.

- Marek, George Richard. *Toscanini*. New York: Atheneum, 1975.
- Marsh, Robert C. *Toscanini and the art of conducting*. Rev. edn. New York: Collier Books, 1962.
- . *Toscanini and the Art of Orchestral Performance*. Philadelphia: Lippincott, 1956.
- Mason, Daniel Gregory. *Tune In America: A Study of Our Coming Musical Independence*. New York: Knopf, 1931.
- Matthews, Denis. *Arturo Toscanini: With Selected Discography by Ray Burford*. Tunbridge Wells, Kent: Midas Books; New York: Hippocrene Books, 1982.
- McChesney, Robert. *The Battle for America's Ears and Minds: The Debate Over the Control and Structure of American Radio Broadcasting, 1930–1935*. Ph.D. dissertation, University of Washington, 1989.
- Miller, Nathan. *FDR: An Intimate History*. Garden City, New York: Doubleday, 1983.
- Moore, Macdonald Smith. *Yankee Blues: Musical Culture and American Identity*. Bloomington: Indiana University Press, 1985.
- Mueller, John H. *The American Symphony Orchestra: A Social History of Musical Taste*. Bloomington: Indiana University Press, 1951.
- Mueller, Kate Hevner. *Twenty-seven Major American Symphony Orchestras: A History and Analysis of Their Repertoires, Seasons 1842–43 Through 1969–70*. Bloomington: Indiana University Studies [distributed by Indiana University Press], 1973.
- National Broadcasting Company. *The NBC Symphony Orchestra*. New York: National Broadcasting Company, 1938.
- Oakley, J. Ronald. *God's Country: America in the Fifties*. New York: Debner Books, 1986.
- Oberndorfer, Anne Shaw Faulkner. *What We Hear in Music: a Course of Study in Music Appreciation and History: for Use in the Home, High Schools, Normal Schools, Colleges, and Universities: Also for Special Courses in Conservatories, Music Clubs*. Eighth rev. edn. Camden, N.J.: RCA Manufacturing Co., Educational Department—RCA Victor Division, 1936.
- O'Connell, Charles. *The Other Side of the Record*. New York: Knopf, 1948.
- Oppenby, Preben. *Leopold Stokowski*. New York: Hippocrene Books, 1982.
- Paley, William S. *As It Happened: A Memoir*. Garden City, New York: Doubleday, 1979.
- Paonessa, Dan. "The Orchestra That Refused to Die." *Reader's Digest*, August 1955, rpt. from *Parade*.

- Paper, Lewis J. *Empire: William S. Paley and the Making of CBS*. New York: St. Martin's Press, 1987.
- Primrose, William. *Walk on the North Side: Memoirs of a Violist*. Provo, Utah: Brigham Young University Press, 1978.
- Radio Corporation of America. *The First Twenty-Five Years of RCA*. New York: Radio Corporation of America, 1944.
- Radway, Janice. "The Book-of-the-Month Club and the General Reader." In *Reading in America: Literature and Social History*, ed. Cathy N. Davidson, pp. 259–84. Baltimore: Johns Hopkins University Press, 1989.
- . "The Scandal of the Middlebrow: The Book-of-the-Month Club, Class Fracture, and Cultural Authority." *South Atlantic Quarterly* 89 (Fall 1990), pp. 703–36.
- Robinson, Paul. *Stokowski*. New York: Vanguard Press, 1977.
- Rodzinski, Halina. *Our Two Lives*. New York: Scribner, 1976.
- Rothafel, Samuel and Raymond Francis Yates. *Broadcasting; Its New Day*. New York: Rpt. edn., Arno Press, 1971.
- Rubin, Joan Shelley. *The Making of Middlebrow Culture*. Chapel Hill: The University of North Carolina Press, 1992.
- Sacchi, Filippo. *The Magic Baton: Toscanini's Life for Music*. Rev. edn. New York: Putnam, 1957.
- Sachs, Harvey. *Reflections on Toscanini*. New York: Grove Weidenfeld, 1991.
- . *Toscanini*. Philadelphia: J. B. Lippincott, 1978.
- Sarnoff, David. *Looking Ahead: The Papers of David Sarnoff*. New York: McGraw-Hill, 1968.
- Schonberg, Harold C. *The Great Conductors*. New York: Simon & Schuster, 1967.
- Seldes, Gilbert. *The Great Audience*. New York: Viking, 1950.
- Seltzer, George. *Music Matters: The Performer and the American Federation of Musicians*. Metuchen, N.J., Scarecrow Press, 1989.
- Shanet, Howard. *Philharmonic: A History of New York's Orchestra*. New York: Doubleday, 1975.
- Smith, William Ander. *The Mystery of Leopold Stokowski*. Rutherford, N.J.: Fairleigh Dickenson University Press; London: Associated University Press, 1990.
- Sobel, Robert. *RCA*. New York: Stein and Day, 1986.

- Steinberg, Peter L. *The Great "Red Menace": United States Prosecution of American Communists, 1947–1952*. Westport, Conn.: Greenwood Press, 1984.
- Stoddard, Hope. *Symphony Conductors of the U.S.A.* New York: Thomas Y. Crowell, 1957.
- Stokowski, Leopold. *Music for All of Us*. New York: Simon and Schuster, 1943.
- Summers, Harrison B. *A Thirty-Year History of Programs Carried on National Radio Networks in the United States 1926–1956*. Reprint edition. New York: Arno Press, 1971.
- Swoboda, Henry. *The American Symphony Orchestra*. New York: Basic Books, 1967.
- Taubman, Hyman Howard. *The Maestro: the Life of Arturo Toscanini*. New York: Simon & Schuster, 1951.
- Tawa, Nicholas E. *Serenading the Reluctant Eagle: American Musical Life, 1925–45*. New York: Schirmer, 1984.
- Thomson, Virgil. *Virgil Thomson*. New York: Knopf, 1966.
- Tischler, Barbara L. *An American Music: The Search For An American Musical Identity*. New York: Oxford University Press, 1986.
- Toobin, Jerome. *Agitato: A Trek Through the Musical Jungle*. New York: Viking Press, 1975.
- "Toscanini on the Air." *Fortune*, January 1938, pp. 30ff.
- Weber, William. *Music and the Middle Class: the Social Structure of Concert Life in London, Paris and Vienna*. New York: Holmes & Meier, 1975.
- Westphal, William. *Music in Radio Broadcasting*. Ph.D. dissertation, Eastman School of Music, University of Rochester, 1948.
- White, Llewellyn. *The American Radio: A Report on the Broadcasting Industry in the United States from the Commission on Freedom of the Press*. Chicago: The University of Chicago Press, 1947.
- Winfrey, Dorman H. *Arturo Toscanini in Texas: the 1950 NBC Symphony Orchestra Tour*. Austin: The Encino Press, 1967. Limited to 750 copies.